S· TV· THEATER· RESTAURA

How to Get Help for the Elderly Living at Home

Early-Bird TV News: Waking Up With Connie Chung

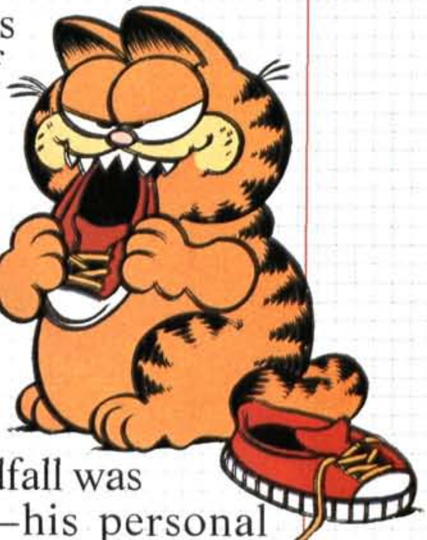
NEW YORK®

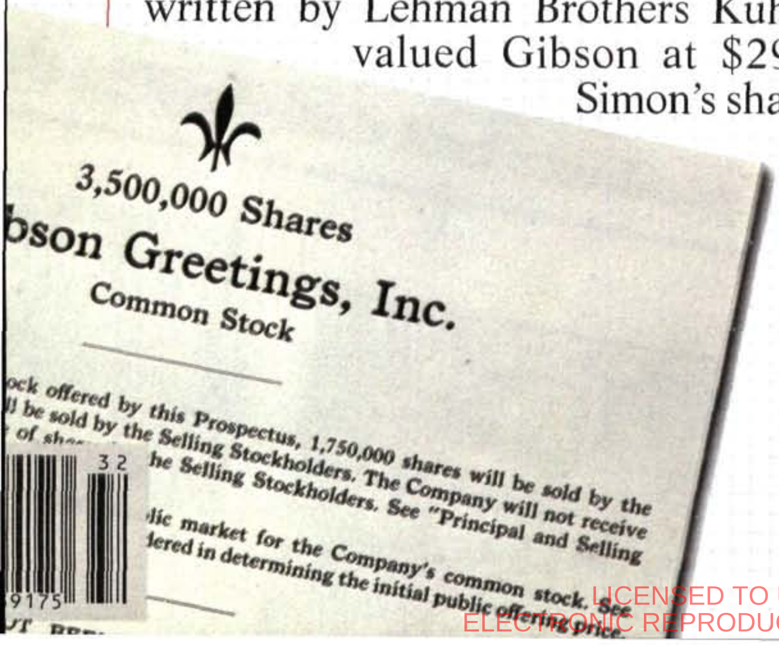
WINDFALL

By Michael M. Thomas

In January 1982, a group headed by William E. Simon—energy czar under Nixon, treasury secretary under Ford, and evangel of free enterprise—bought the Gibson greeting-card company from RCA for $80 million. Simon and his partners put up only $1 million of their own money—the rest was borrowed against the assets of Gibson, which, among other cards, publishes a line featuring Garfield the fat cat. Eighteen months later, Simon took Gibson public in an offering underwritten by Lehman Brothers Kuhn Loeb that valued Gibson at $290 million.

Simon's share of the windfall was enormous—his personal cash investment of just $330,000 turned into nearly $66 million in cash and stock—and it was all perfectly legal. "We were just darn lucky," he says.





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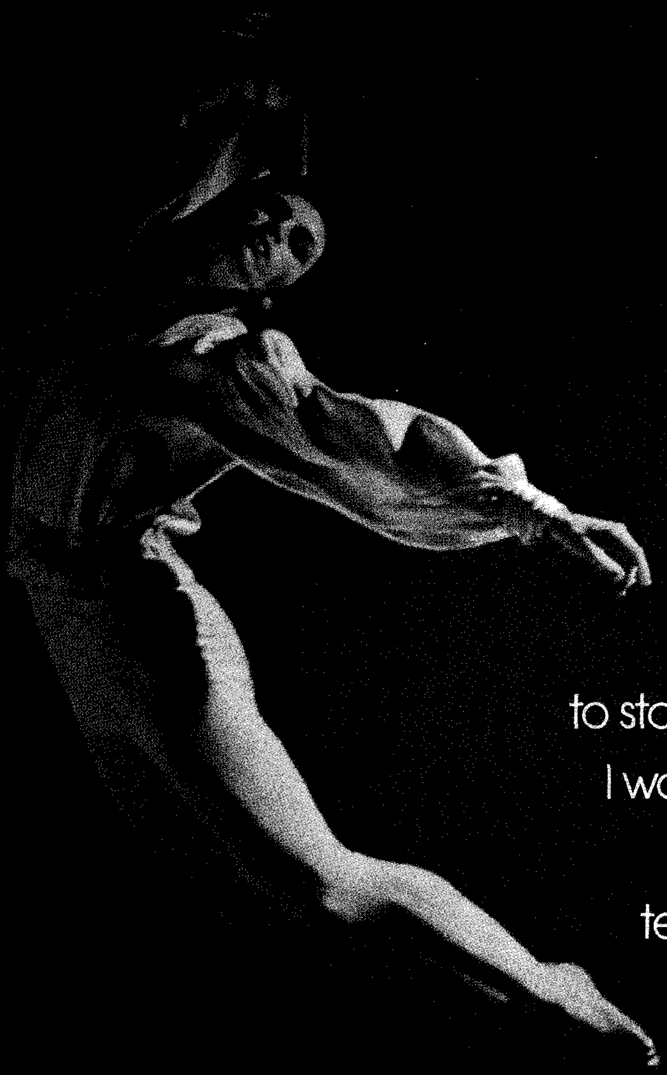

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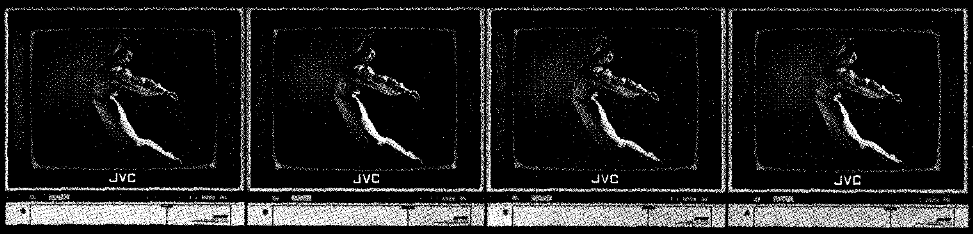

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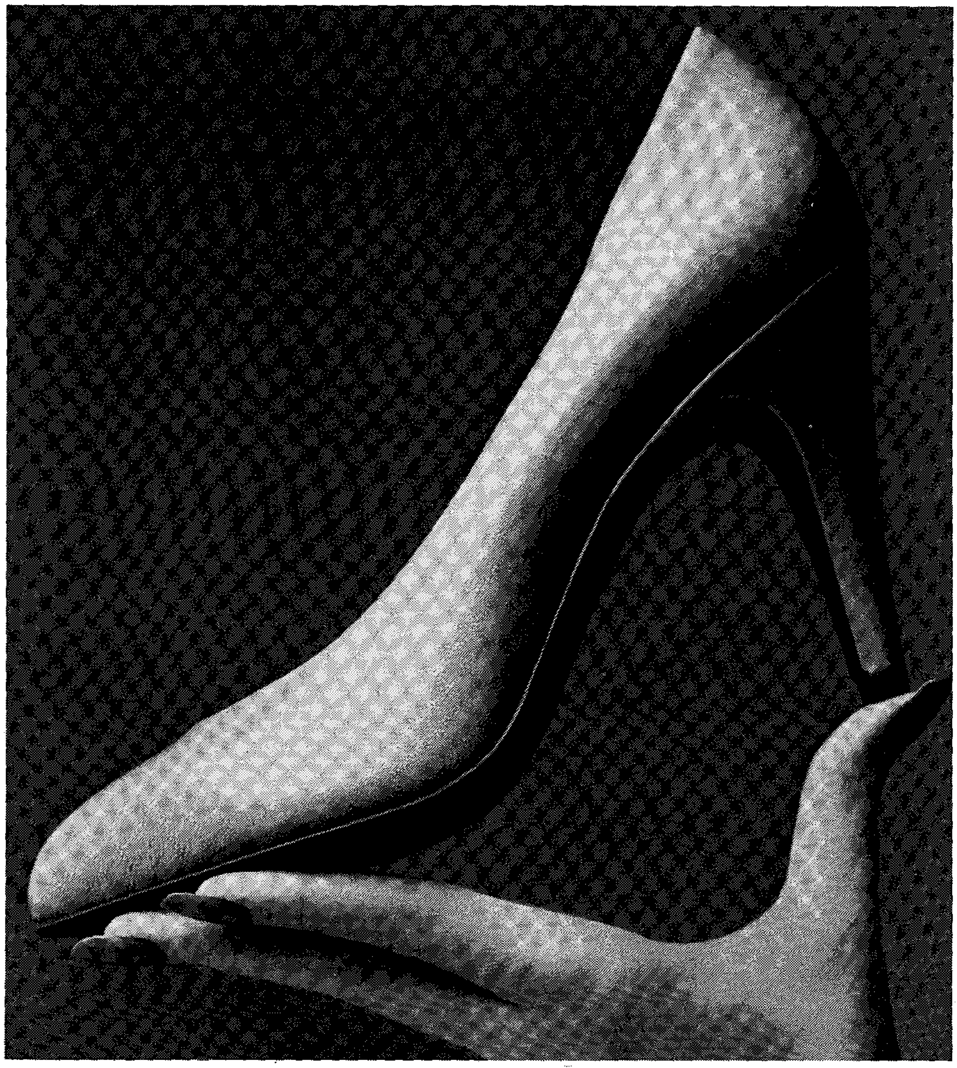

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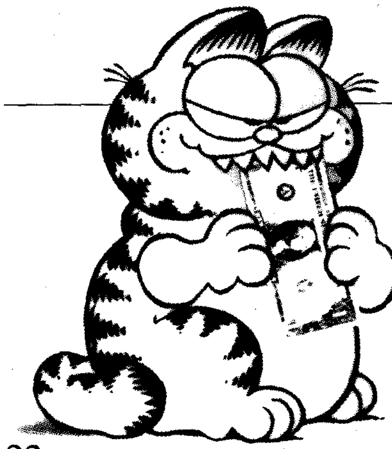
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Windfall

By Michael M. Thomas

In 1983, the name of the game on Wall Street is the leveraged buy-out, and its most stunning example is former treasury secretary William E. Simon's Gibson-greeting-card-company deal. Simon and a group of investors borrowed against the assets of Gibson in order to buy it from parent company RCA for $58 million (plus repayment of a $22-million loan). A year and a half later, they offered it to the public for a value of $290 million. Simon and partners made a fortune, Gibson's debt shot from $22 million to $59 million, and investors who paid $27.50 a share for Gibson stock are still waiting for *their* reward. Nice work if you can get it.

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Waking Up With Connie Chung

By Desmond Smith

This week, Connie Chung takes over as the anchor of *NBC News at Sunrise* (formerly *Early Today*, with Jane Pauley and Bryant Gumbel). Respected and hardworking, she is, at 36, one of the hottest names in TV news—and a key part of NBC's strategy in the three-way battle for the early-morning audience. The network is banking on Chung to attract viewers to its struggling *Today* show, and the stakes are high. Says Steve Friedman, the executive producer of *Today*, "Connie Chung's career is going to rise or fall depending on how this program does." Not to mention *Today*'s ratings.

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Old Folks at Home

By Ellie King and Deborah Harkins

When an old person can no longer cope with the daily demands of life—with shopping, cooking, bathing—someone must step in to do those tasks. But who? If family members are unable to assume the burden, is a nursing home the only alternative? No. The city offers a cornucopia of care givers—from live-in housekeepers to telephone counselors—who will enhance the quality of life for the disabled elderly by allowing them to remain at home. After all, there's no place like it.

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By Anna Wintour

Interior-design photographers rarely turn the lens on their own lodgings. We got three of them to do so.

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A variety of users' groups have sprung up to help home-computer owners untangle the mysteries of their new toys.

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As hot summer day follows hot summer day, the sun-care-product industry sizzles.

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By Kay Larson

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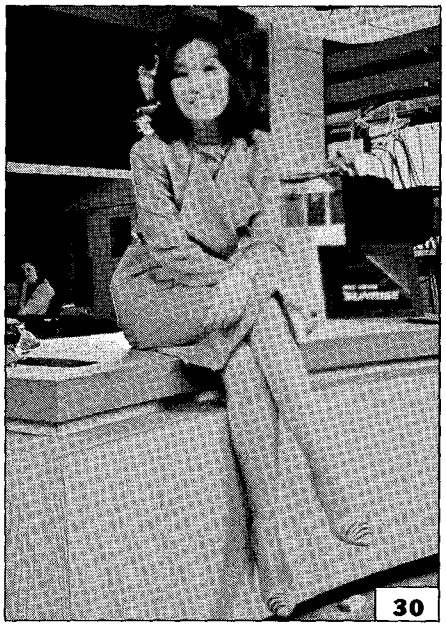
It's the 150th birthday of Johannes Brahms, and Deutsche Grammophon has issued 62—yes, 62—discs covering everything he ever wrote.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Dance: A la Française

By Tobi Tobias

Roland Petit's Ballet National de Marseille gave us cheap thrills, "literary" romance, and—from both the company and its guests—some marvelous dancing.

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By David Denby

Eric Rohmer's *Pauline at the Beach* is a classical farce that provides a lot to chew over.

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By John Simon

In its newest reawakening, *Mame* shows the weakness of age, but Angela Lansbury proves the durability of talent. The best thing about *Breakfast With Les and Bess* is actress Holland Taylor.

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Jill St. John talks about her first time.

ST JOHN: My first time was in Tre Scalini, an adorable sidewalk cafe in Rome.

INTERVIEWER: Oh, really? Right out in the open?

ST JOHN: Sure...you see, I'm basically an outdoorsy type of person.

INTERVIEWER: I see. You must tell me all about it.

ST JOHN: Well, we were just relaxing after a hard day of shooting. Just me and the crew. It happened with the stunt man.

INTERVIEWER: The stunt man?! That sounds a bit risky!

ST JOHN: Oh, it wasn't, really. You see, he was Italian, and they just seem to know about these things.

INTERVIEWER: Go on.

ST JOHN: He was very romantic. He leaned close and whispered, "Gingerly?"
"Well," I said, "I've never been shy about anything before." He gave me a charming grin, then ordered a Gingerly for me...that's Campari, ginger ale and soda. And a Campari and soda for himself.

INTERVIEWER: A little mix of Italian and American...how interesting. Well, how was it?

ST JOHN: Very satisfying after that long, hot day. See, it was deliciously light...and so refreshing. A very special experience.

INTERVIEWER: Did you ever have it again?

ST JOHN: Of course...many times. It's not the kind of thing you try once and then forget about. I've gone out with some outstanding men, and they all knew one or two new ways to enjoy it. I prefer "The Exotic." That's Campari with grapefruit juice.

INTERVIEWER: Well, you seem to have come a long way since your first time.

ST JOHN: What can I say? It's hard to resist something when it just keeps getting better and better.

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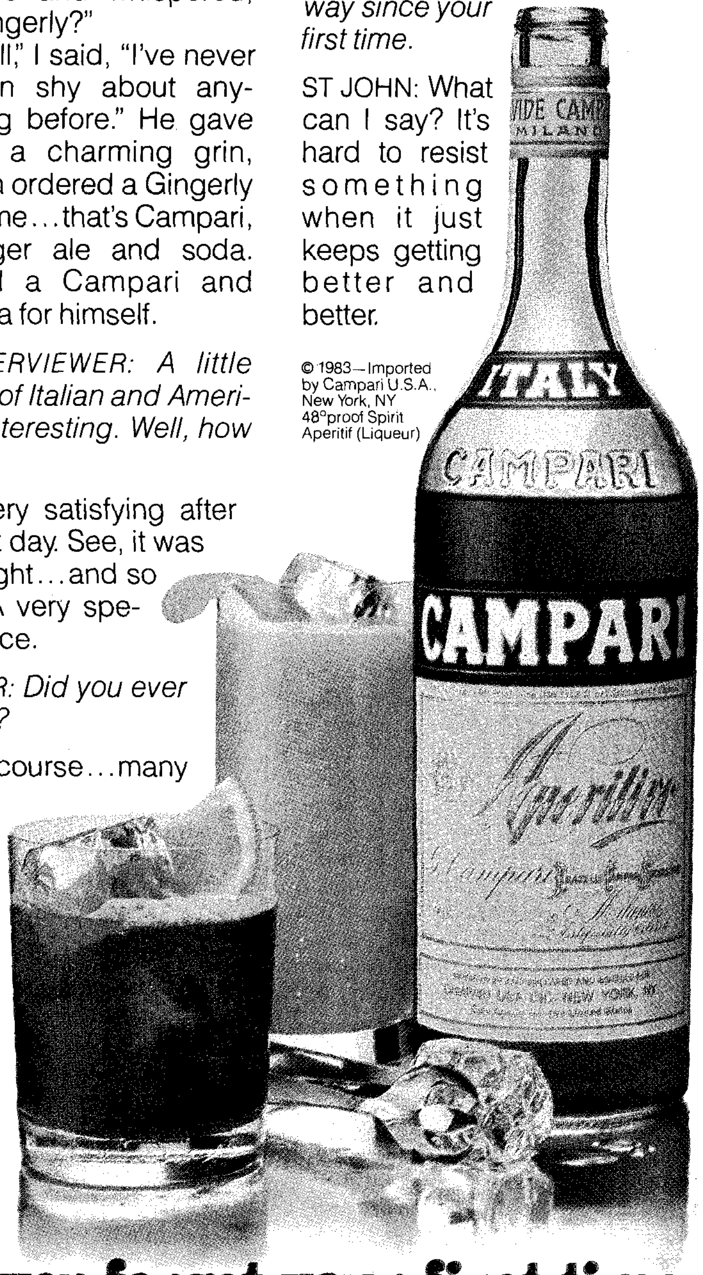

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LETTERS

How to Win Friends

I HAVE LIVED IN NEW YORK FOR SEVEN years and can count on one hand the number of friends I have made in that time ["Friendship in the City," by Linda Wolfe, July 18]. As your article suggests, almost all of my friends come from my past life.

Mary Ellen Stewart
Manhattan

I THOROUGHLY ENJOYED LINDA WOLFE'S article, but was amazed to read about people worried over having too many friends. Is there such a beast?

Marsha H. Nathanson
Washington, D.C.

LINDA WOLFE'S FINE STUDY IGNORED the friend-making patterns of New York's minority population. I am a black, 30-year-old Harvard graduate, and I've found it's a helluva task trying to make friends in corporate America. Although blacks and whites share the same office space, blacks are rarely invited on lunch dates, to social activities, or even to join in office conversations. I have been in the work force for seven years and still feel isolated and unwanted.

Al Champion
Manhattan

THERE IS NO NEED TO BE FRIENDLESS IN New York. Sit on the Madison Avenue bus and just start talking. I'm a gabby old girl, and in no time at all people will begin listening and join in. I recently announced to a woman beside me that I was on my way to my dentist, an enchanting man who's also a racing-car driver and plays in a jazz band. Before you knew it, several riders were taking down his name and address. A woman decided to get off with me and have lunch at Mary Elizabeth's, another dandy place to pick up new friends. So it goes. I still get Christmas cards from people I've picked up on that bus.

Millia Davenport
New City, N.Y.

Swifty Dealing

JENNIFER ALLEN'S PROFILE OF IRVING Lazar ["Swifty Lazar Is a Big Deal," July 18] was the most honest appraisal to date of this unique character. I was one of Irving's friends from his early times in Brooklyn. In those days his favorite word was not "Aquascutum" but "nebulous." Irving was not so opulent then, and his other favorite expression would be heard after a meal: "Lay it out, we'll straighten it out later." My partner, Morris Rixon, and I were so intrigued by Irving that we even wrote a play about him, *Wise Guys*. The play was never produced, and when Irving heard about it, he said, "Send it over. When I have spare time in my toilet, I'll read it."

Myron Ellis
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

IN SPITE OF THE MANY REFERENCES TO Irving Lazar's small size, Jennifer Allen's nasty piece did nothing to diminish his stature.

Maia Wojciechowska
Oakland, N.J.

IF THAT SNAPSHOT OF LAZAR WITH NOEL Coward was really taken in 1975, then Coward was in extraordinarily good shape—considering that he'd been dead for two years!

Richard Fried
Brooklyn

This Is the F.B.I.

YOUR JUNE 13 "INTELLIGENCER" [BY Sharon Churcher] incorrectly attributed to me a number of critical comments about C.I.A. Director William Casey. Bill Casey has worked hard and effectively to strengthen the resources available to the F.B.I. to carry out its counterintelligence responsibilities. Relationships between our two agencies have improved consistently over the past five years. The suggestion that cooperation between us is steadily deteriorating is simply not true. I have a warm professional and personal relationship with Director Casey and have the highest respect for the distinguished service he has rendered to our country.

William H. Webster
Director, U.S. Department of Justice
F.B.I.
Washington, D.C.

Editor's note: New York stands by its story.

AIDS and Comfort

I AM A PERSON WITH AIDS WHO HAS Kaposi's sarcoma and has had *Pneumocystis carinii* pneumonia. I was alarmed at the one-sidedness of Michael Daly's article ["AIDS Anxiety," June 20]. Why didn't he stress that the fears of contagion from AIDS are largely unwarranted? Why didn't he mention the many patients who have recovered from their infectious diseases? And why didn't he salute the majority of nurses, doctors, social workers, lovers, parents, and friends who do not fear AIDS and who readily do all they can to assist and comfort?

Gerard Doff
Manhattan

I WONDER IF "NAME WITHHELD," F. V. Bonner, and others like them who look on AIDS in terms of sin and punishment ["Letters," July 18] feel that people with trichinosis are being punished for eating pork.

Richard Helfer
Manhattan

STUPID, BIGOTED, AND INSENSITIVE ARE just a few of the adjectives I could use to describe you and your letter, "Name withheld." If, as you believe, AIDS is God's revenge on homosexuals, then I'm glad to be an atheist.

Bob Rosenfeld
Guttenberg, N.J.

WHEN I WAS A LITTLE KID, AIDS WAS called polio. For the greater part of summer we had to stay in our yards and avoid playing with other kids, especially strangers. I don't know why Yahweh was punishing the other kids, but I must have been real good, because I never got it.

A. Geiersbach
West Allis, Wis.

AS A FIFTH-GENERATION METHODIST, I can assure you that the statement that AIDS victim "Michael Callen now lives whatever days he has left much like a good Methodist from Ohio" is incorrect. A good Methodist does not live in a homosexual relationship, no matter how monogamous.

Ann Latham Agreda
Los Angeles, Calif.

Mind Your Manners

IN YOUR MAY 30 ISSUE, THE HEADLINE on Marie Brenner's "City Lights" column about a woman interested in etiquette was "Miss Manners." As far as etiquette is concerned, there is only one genuine "Miss Manners," and her name is Judith Martin. Ms. Martin is *the* "Miss Manners," who writes the widely syndicated newspaper column and is the author of *Miss Manners' Guide to Excruciatingly Correct Behavior*. The phrase "Miss Manners" is a federally registered trademark of United Feature Syndicate.

David Hendin
Editorial director
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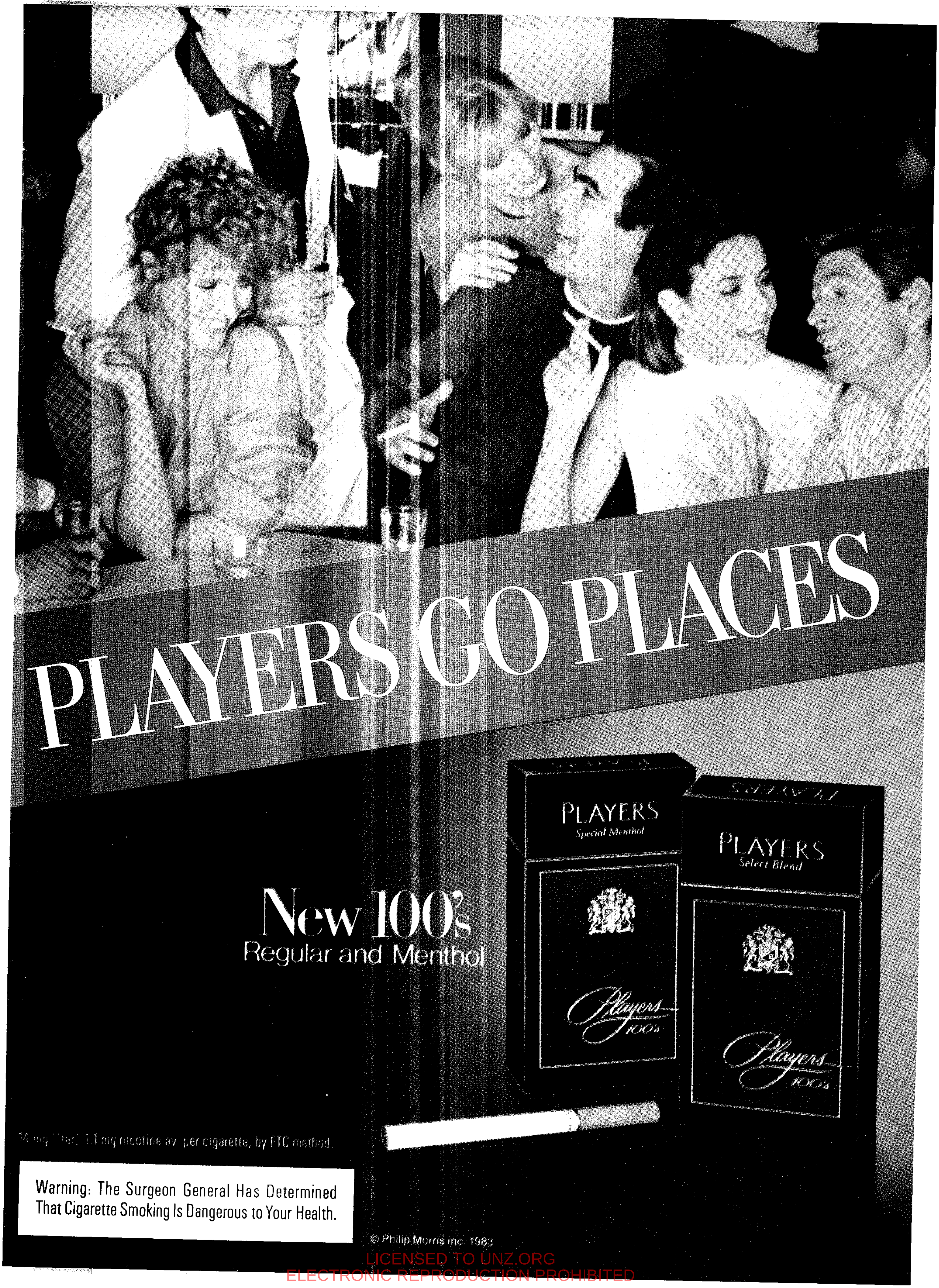
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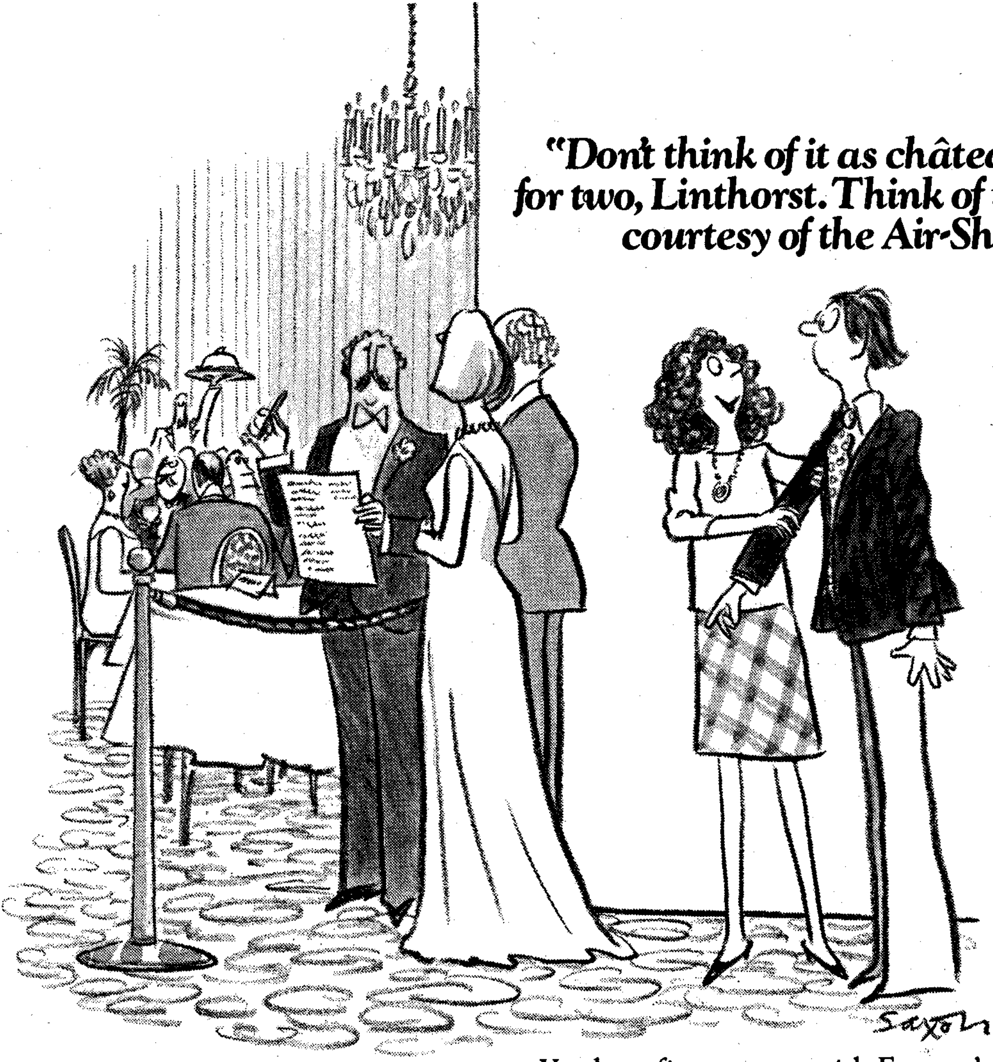

"Don't think of it as châteaubriand for two, Linthorst. Think of it as dinner, courtesy of the Air-Shuttle."

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*8 a.m.-9 p.m. Saturday and 9 a.m. to noon Sunday. ** The air controllers' job action continues to affect all airline services. Air-Shuttle first sections are all operating on schedule and back-up flights are generally protected at peak hours.

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IMAGINE LIFE WITHOUT US

INTELLIGENCER

Richard Nixon: Ladies' Man

RICHARD NIXON ASTONISHED fellow diners at the Westbury Hotel the other day when he engaged two women at an adjoining table in loud social banter.

The ex-president was lunching with former aide William Hyland, the newly named editor of *Foreign Affairs*. According to a journalist who was within earshot, a Scandinavian woman sat alone nearby, and when she was joined by a friend, "Nixon said loudly, 'We thought she was trying to get picked up.' " The ex-president then quipped across the tables, "New York is cold, vicious, dirty, but never dull."

Nixon: *The charm worked.*

The second woman told Nixon she knew his daughter Tricia, and asked, "Do you know any terrific men for [my friend]?"

Then, the journalist recalled, "Nixon turned to the Scandinavian and said, 'How old are you?' And he took down her name. As he and Hyland got up to leave, he said very loudly [of the Scandinavian], 'She only gets one more drink. She's had four already.' "

Nixon couldn't be reached for comment, but Hyland observed "it was all in good humor. It started because the second woman was a friend of Tricia Nixon's." In any event, the Nixon charm apparently worked: "In Europe, he's very well loved," said the Scandinavian as Nixon left.

Reagan's Secret Weapon in Latin America: A Poll

THOUGH PRESIDENT REAGAN insists he has no plans for a war in Central America, Washington insiders say he is armed with a secret poll showing that the public would tend to back the use of U.S. combat troops in the area.

The survey was conducted by Reagan's pollster, Richard B. Wirthlin, and according to an acquaintance of Wirthlin's, "he says his data show that there is underlying support for committing U.S. troops abroad and that the more Americans perceive a threat to the national interest, the more they'll support firm action."

A recent Gallup poll, however, found that most people were opposed to a Vietnam-like involvement in Central America, and a New York Times/CBS News Poll drew a similar response, even when the questioner indicated that military force might be the only possible alternative to a Communist takeover of El Salvador.

"Wirthlin's point was that you'd have gotten a different result if you had made the nature of the threat more specific, as Reagan did when he spoke about the danger of 'feet people' flocking to the U.S.," the acquaintance explained.

Wirthlin did not return *New York*'s calls. A spokesman for the Republican National Committee, which paid for the poll, refused to comment.

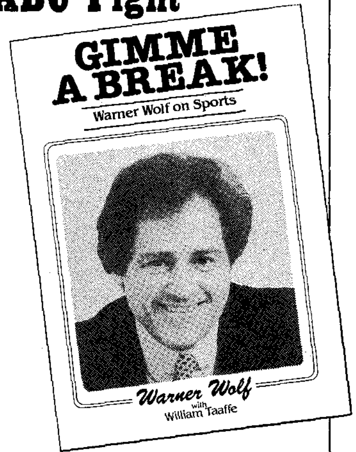
Warner Wolf Covers the Wolf-ABC Fight

WARNER WOLF IS ISSUING his version of the fight with ABC that led to his 1980 defection to WCBS. In his new autobiography, he charges that one of his ex-bosses hollered at him "jaw to jaw" and another used "profane language" in front of his wife.

The sportscaster writes in *Gimme a Break!*, to be released by McGraw-Hill in October, that in 1977, after he was dumped from three network shows, he camped outside ABC Sports president Roone Arledge's office for three hours, waiting for an explanation. Finally, the executive burst forth "like a bull.... He puts his face up to mine.... On and on he goes, yelling, red-faced." Arledge screamed, "You can't keep me a prisoner in my own office," Wolf reports.

After that, Wolf's duties were confined to the local station, WABC-TV. Then, during 1979 contract negotiations, the station's general manager, Phil Boyer, shocked Wolf's wife with his language, the book alleges.

These events explain why Wolf reportedly turned down a blank-check offer to stay with WABC, a CBS insider said last week. "Mad is an understatement for how he felt," the source added.



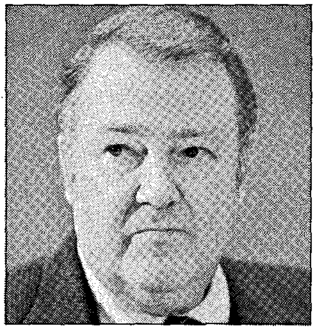
Book: *Arledge screamed.*

Boyer denied using profanities, but refused to comment further.

Speakers' Bureau Makes the Most of Meese

A SPEAKERS' BUREAU THAT was in the news last winter when it represented Ambassador to Mexico John Gavin ("Intelligencer," February 28) has touched off another controversy.

In its July brochure, the Washington Speakers Bureau lists presidential aide Ed Meese as a lecturer it was "asked ... to provide" to a spring convention.


Meese: *Not a client.*

But Meese's speech there was not arranged by the bureau, according to his deputy, Jim Jenkins. "They have been advertising that Meese is a client. We keep telling them not to," he said.

The bureau's vice-president, Bernie Swain, told one inquirer he "technically" didn't represent Meese but could help get him—for a fee of perhaps $500. Asked by *New York* about this, Swain asserted, "I said the best way would be for [the inquirer] to write to Meese himself." The bureau hadn't meant to imply that Meese was in its stable, he added, and the convention last spring obtained the official's services after "we told them to write [him]."

Gavin's lecturing became an issue because such officials aren't allowed to be paid for speaking about their work. He had said he wasn't being paid, however, and he is no longer connected with the bureau.

BY SHARON CHURCHER

Photographs: top left, David Burnett/Gamma-Liaison; bottom, B. Hoertel/Camera 5.

News and Gossip of the Hamptons

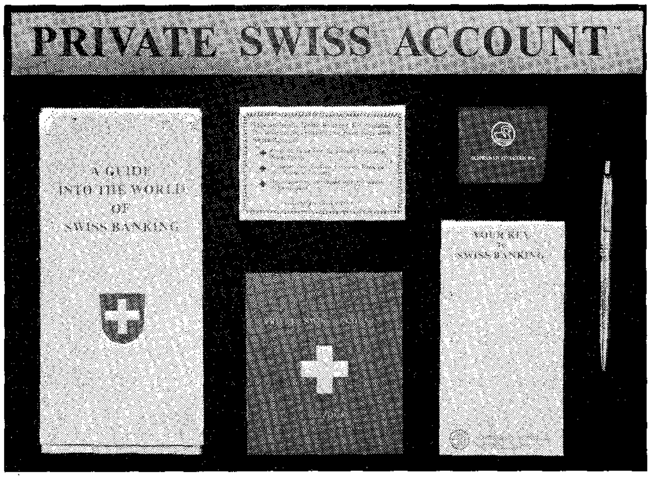
STEVEN SPIELBERG, WHOSE movie *Close Encounters* featured a mountain made of mashed potatoes, has upset neighbors by trucking mounds of dirt onto his new lot, overlooking Georgica Pond, in East Hampton. Local people say that the filmmaker plans to raise his land so that he can build a house with a view of the ocean, despite the village's 30-foot height limit. The hill has already blocked the pond view of one neighbor, attorney Andrew Ingraham—he protested, but a Spielberg representative simply offered to buy his home. Groused one neighbor, "Spielberg has no taste. E.T., go home." Spielberg didn't return calls. . . . A local newspaper publisher has leveled charges of discrimination against two exclusive Hamptons enclaves, the Maidstone and Devon clubs. In a July 21 column in the East Hampton *Star,* publisher Helen Rattray blasted Suffolk County Executive Peter Cohalan for attending a party at the Devon, and accused the club of "restrictive membership policies." She added that in the past, "'locals,' as well as blacks, Jews, and Catholics, could not . . . become Maidstone Club members." Asked whether things had changed since then, Rattray, who is herself Jewish, said, "Of course, the clubs are open to Catholics now, and they have a few Jewish members, but they discriminate by race and religion, and anti-Semitism is one of the elements involved." Spokesmen for the two clubs declined to comment.

Maidstone Club: *Charged with discrimination.*

A Swiss Bank Account the Easy Way

LOOKING FOR A PLACE TO salt away that cash you forgot to declare to the I.R.S.? For just $25, a California entrepreneur will help you open a numbered Swiss bank account.

Mark Knass's "Private Swiss Account" kit, soon to reach stores, contains a passbook entitling the purchaser to four Swiss francs ($2) on deposit at E. Gutzwiller, a private Basel bank.


PRIVATE SWISS ACCOUNT
A GUIDE INTO THE WORLD OF SWISS BANKING
YOUR KEY TO SWISS BANKING

Kit: *Could be used for tax evasion.*

The package was designed as a novelty item, but if the owner chooses to make additional deposits, the money can be switched to another bank and put into an account whose number is known only to the depositor and that bank—and not to the I.R.S. "We don't push people to buy for that reason," said Knass, "but it's possible."

Told about this, an I.R.S. spokesman agreed that the kit could be used for tax evasion—and warned, "We'd be derelict in our duties if we didn't look into any alleged evasion."

Stewart Mott's Odd Question

THAT MAVERICK LIBERAL Stewart Mott, the General Motors heir, has distributed a "political-I.Q. test" with a question that has flabbergasted friends of Judith Miller, the New York *Times*'s Cairo bureau chief.

"Name the 7 current & former gov't officials whose ex-girl-friend is now the New York *Times'* correspondent in Cairo," says the 50-question quiz. It was handed out to 1,000 guests at a July party honoring an employee of Mott's.

"For Chrissake, why is Mott doing this?" responded one prominent liberal who knows Miller. "She's dated David Stockman and [Congressman] Les Aspin, but so what?"

Miller was also publicly linked to former *Times* reporter Richard Burt when he was named an assistant secretary of state last winter. But how about the four other relationships alleged? Mott admits, "The list I got totaled six. Three were self-evident, and the others I didn't put any credence in. So maybe the question was wrong." He added that the exercise was "just a joke."

Miller angrily responded, "I don't comment on my personal life or anyone who comments on it."

Ray Dirks: The Emperor of Ice Cream?

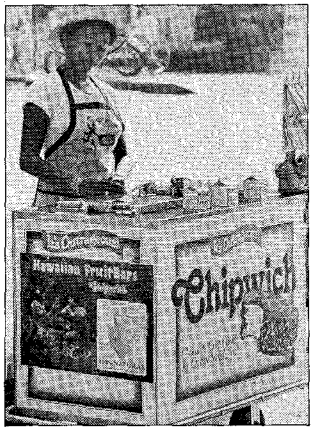
WALL STREET'S MOST CELEBRATED whistle blower, Ray Dirks, says he has a tasty new mission. It involves Chipwich, the ice-cream-sandwich company.

The securities analyst, who recently won a court battle to vindicate his unveiling of the 1973 Equity Funding scandal, told *New York* that he is helping Chipwich develop plans to go public this year.

"Given people's appetites, the risk-revenue ratio is good," he explained.

The company, which started in 1981 with 60 street carts and now claims annual sales of close to $60 million, pulled back from a plan for a public stock offering in 1982.

Spokesmen at Chipwich refused to comment on Dirks's remarks. One Wall Street expert, however, cautioned that "the trouble with something as successful as Chipwich is that it's going to be copied. Dunkin' Donuts already has something similar on the menu."



Retailer: *Going public?*

Photographs: top right, Noel Rowe; bottom, Bob Sacha

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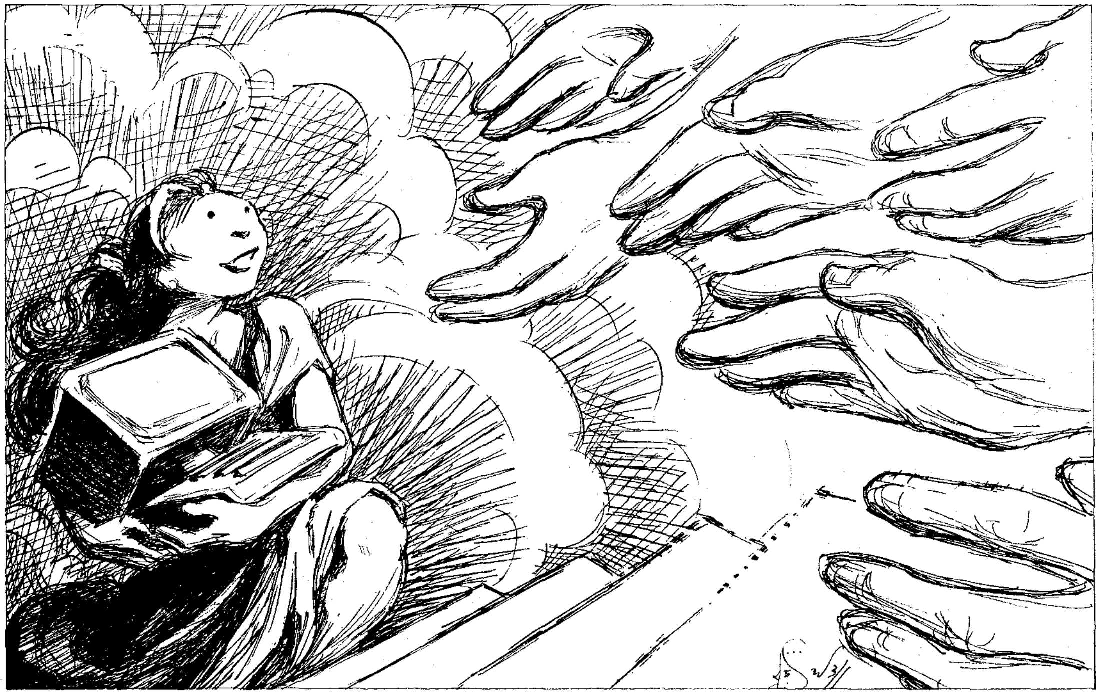
Cityside/Joanna Torrey

LOVE AT FIRST BYTE



Electric company: *Old hands in a users' group help the new home-computer owner get with the program.*

Computer Owners Get Together

A YOUNG WOMAN IN A NAVY-BLUE SUIT and beige Nikes is complaining loudly that the mailing list she spent weeks computerizing has vanished from its floppy disc. "See me at the break," answers someone hidden by a peeling pillar in the crowded New York University lecture hall. Behind the woman, a blind man with thinning blond hair waves his hand with the wrist-snapping movement of an eager junior-high-school student. A bearded man in a baseball cap and a New York Amateur Computer Club T-shirt, ostensibly the leader here, acknowledges the hand waver, and the hubbub subsides for a moment.

"What's the best kind of synthesizer for writing musical programs, and where can I buy a printer with a Braille printout?" the blind man asks. From around the hall, people shout out answers; the man sits down, obviously pleased. Because of all this effusive camaraderie, he's just saved himself hours of frustrating phone calls and a good deal of costly experimentation.

The breathtaking growth of the home-computer industry has created a universe of hardware and software, monitors and modems, jargon and gibberish that thoroughly bewilders most novices. And though dealers often promise free maintenance and hands-on instruction, when the customer walks out the door with his new $3,000 toy, he's on his own. After he's plowed through hundreds of pages of incomprehensible instructions and *still* can't find the power switch, he discovers that the dealer who promised so much is suddenly unavailable.

That's why these people are here at N.Y.U., attending a meeting of a computer users' group—a phenomenon that's growing as fast as home-computer sales. For the beginner who can't figure out which program goes into what disc drive, and the sophisticated computer programmer eager to talk bits and bytes, such groups have become absolute necessities.

The New York Amateur Computer Club, founded in 1976, is the parent organization for about a dozen major users' groups—formed independently by users but affiliated with such manufacturers as I.B.M., Osborne, Kaypro, Commodore, and Apple. In turn, these groups have branched out into constellation clubs called special-interest groups (SIG's), which cater to the particular needs of writers, graphic designers, accountants, doctors, lawyers, and, now, variants of these professional categories geared to location and even sexual persuasion.

SIG's may have about them the air of a fraternity, but the major part of an evening's conversation will address such subjects as which operating system to choose, how to configure your printer for "Perfect Writer," where to buy a memory board at a discount, who can get you a copy of a squeeze utility, and which dealer is screwing up the 80-column upgrades.

As is true of any club or organization, each users' group has developed its own personality, often reflecting the peculiarities of the computer itself. Owners of the I.B.M. personal computer, a relatively expensive machine (compared with other home computers—it is used mainly for business and programming), have formed one of the largest users' groups. The group started a year ago with only a handful of members; now it has over 1,000 and almost fills the N.Y.U. lecture hall the third Wednesday of every month. "If we get much bigger, we'll have to clone ourselves—fission into two or three groups—or else start meeting at Yankee Stadium," says Eric A. Jaffe, a faculty member at Cornell University Medical College and the group's president.

Unlike most of the other amateur groups, the I.B.M.-personal-computer users' group is made up primarily of experienced users, many of whom work in the computer field and use the group as a place to meet and mingle with their colleagues. During the "random access" segment, however—the announcements period commonly held at the beginning of all users' group meetings—problems are aired, products reviewed, and terms like "emulations," "1,200-baud modems," and "relational database management systems" are tossed around. The uninitiated may find all this dizzying, but, fortunately, new members are warmly welcomed—sometimes even with a standing ovation. "If 95 percent of what is said goes over your head," explains a longtime I.B.M. user, "the 5 percent that does sink in will be there to help you in the future. No one here is

Illustration by Peter de Seve.

"Hello, Central... Park!"

New York Telephone is cultivating the arts in the park this summer.

At New York Telephone, our commitment to New Yorkers goes beyond providing the best local telephone service. We also are committed to enriching the cultural life of the communities we serve.

That's why we are proud to play a supporting role in presenting the New York Shakespeare Festival's Free Shakespeare in the parks program this summer.

For nearly 30 years, Joseph Papp's New York Shakespeare Festival has brought unforgettable theater to New Yorkers. In July the tradition continued in Central Park with free performances of "King Richard III," and from Tuesday, August 9 through Sunday, September 4, a new pop opera called "Non Pasquale" is at the Delacorte Theater.

New York Telephone, in its association with the Festival, also is playing a part in bringing "The Comedy of Errors" to Prospect Park in Brooklyn and "The Merry Wives of Windsor" to parks throughout the city.

For more information about performances and tickets, call (212) 861-PAPP.

New York Telephone

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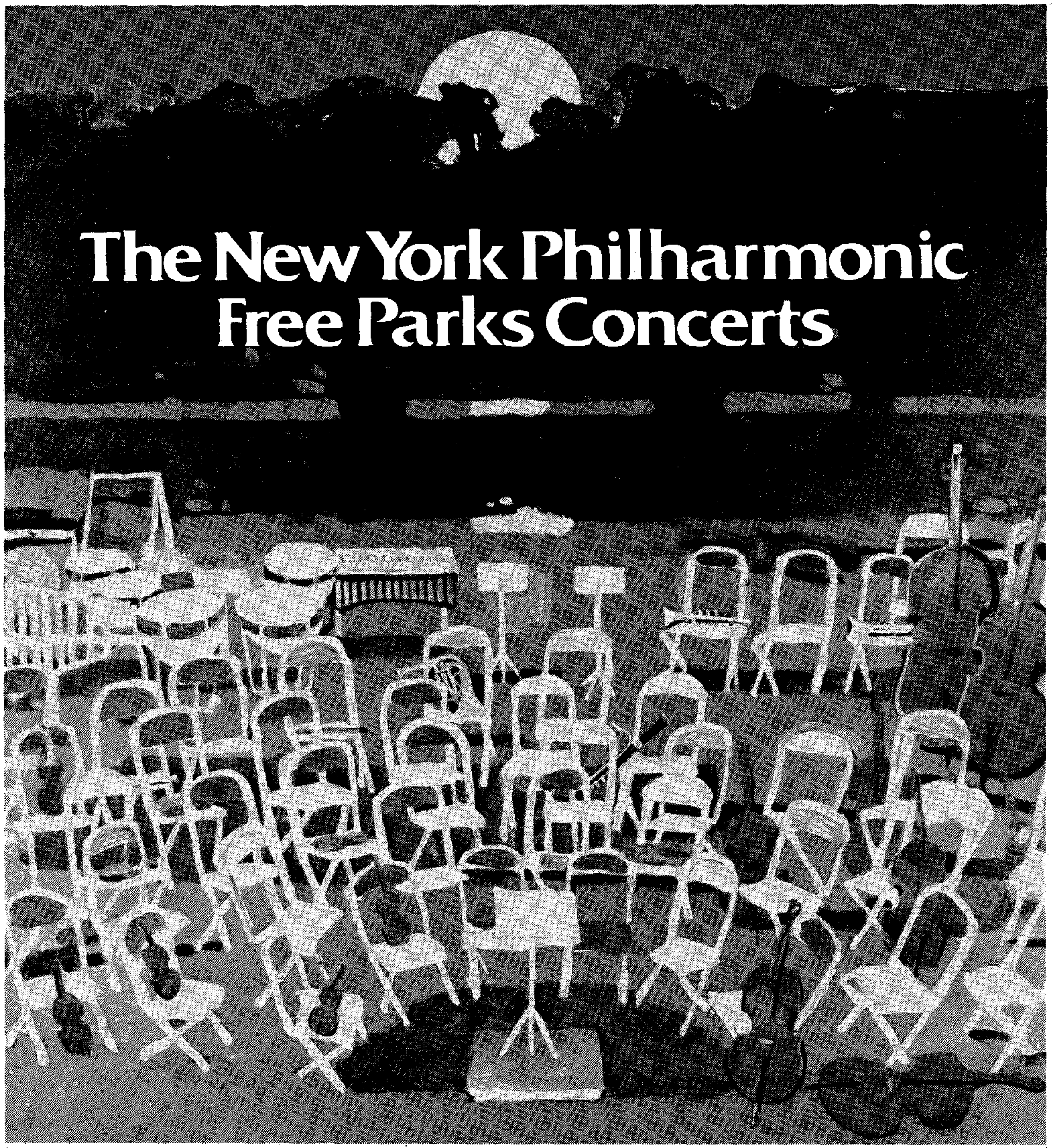

The New York Philharmonic Free Parks Concerts

August 8-29/Concerts begin at 8:00 PM

ZUBIN MEHTA, Conductor

AUGUST
8 Central Park, Manhattan (*with fireworks*)

BEETHOVEN: Leonore Overture No. 3
LISZT: Les Preludes
DEBUSSY: Prelude to the Afternoon of a Faun
TCHAIKOVSKY: 1812 Overture

CHRISTOPHER KEENE, Conductor

AUGUST
10 Crocheron Park, Queens
15 Central Park, Manhattan

CORIGLIANO: *Tournaments*
BEETHOVEN: Symphony No. 8
SIBELIUS: Symphony No. 2

STANISLAW SKROWACZEWSKI, Conductor

AUGUST
17 Van Cortlandt Park, Bronx
18 Marine Park, Brooklyn
19 Snug Harbor, Staten Island
22 Central Park, Manhattan

ROSSINI: Overture, "La Gazza Ladra"
LUTOSLAWSKI: Concerto for Orchestra
BRAHMS: Symphony No. 1

JAMES CONLON, Conductor

AUGUST
23 Cunningham Park, Queens
24 Prospect Park, Brooklyn
25 Battery Park, Manhattan (12:30pm)*
29 Co-op City, Bronx

LISZT: Mephisto Waltz
SCHUBERT: Symphony No. 3
DVORAK: Symphony No. 9 "New World"

*August 25—Liszt and Dvorak only.

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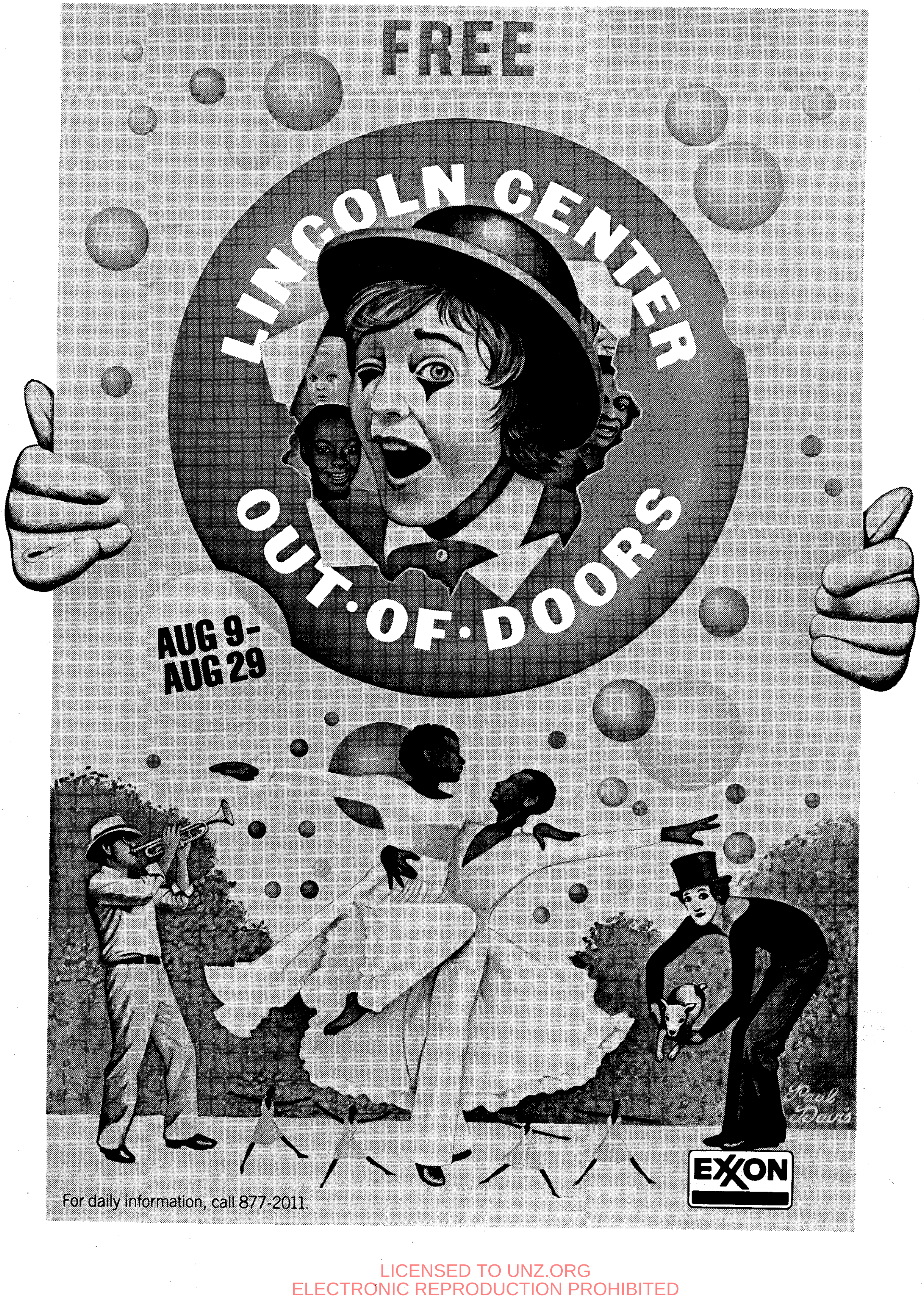
summer festival...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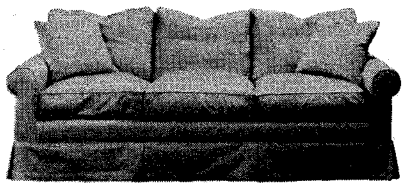

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laughing at you, because we were all beginners once.”

The Kaypro, a personal computer that has proved extremely popular with New York writers because of its nine-inch viewing monitor and word-processing program that offers a split-screen editing feature, has attracted a very different kind of membership to its four-month-old users' group. Marilyn Wright, a writer and copy chief at Dell Publishing Company, recently attended her first Kaypro users' group meeting, held in a midtown conference room. Arriving with a long list of questions, she found herself in an indisputably male-oriented club, uncertain whether her voice would be heard above the roar. She persisted, however, and came away three hours later with two public-domain utility discs and most of the information she had been looking for.

“I bought a modem last week and was having trouble getting it to work,” explains Marilyn. “My dealer wasn't willing to sit down with me and figure out what was wrong. He just handed me another one—used—and told me I was on my own. The problem is, there are so many people looking for individual answers that it's sometimes hard to be patient. What you really need is one-on-one attention. But at least the users' group gives you a chance of getting some answers.”

Ross Greenberg, a computer consultant and member of the Kaypro group's executive board, feels that users' groups are an important response to the growing need for computer expertise. “The primary function of the group is that if you have the same machine, you'll have the same problems,” he says. “The experts can cull through all the crap that's out there and make the good stuff—the really valuable free software—available to new users. The exchange of information is what it's all about.”

A criminal lawyer who has been attending the Osborne users' group meetings for six months now finds that he's happy if he leaves the two-hour meeting having learned just one new thing. “My daughter is an advertising copywriter and wants to use the word-processing program but refuses to pick up the manual and learn. This way I can pass along to her what I learn. After I first bought the machine, I was in Europe and put 60 pages into the computer; when I got home I couldn't get at it. I went to my first users' group meeting and suddenly it all seemed so easy. I came right home, pushed a few keys, and there it was in front of me. The group took the fear away.”

For many people, the users' group is not so much a security blanket as a way to talk with other people who have been gripped by computer addiction. One self-proclaimed computer widow threatened to throw her husband's Osborne Personal Business Computer out a window of their sixteenth-story apartment because he was spending all his waking—and some of his dreaming—hours tormenting both of them with his efforts to learn BASIC. He went to a users' group meeting and now finds that because he has a place to air his questions and discoveries he can tear himself away from his electronic Siren at a decent hour and no longer mutters computer commands in his sleep.

One woman found the demands of her computer users' group so absorbing that she gave up her group-therapy sessions. “It's so much more interesting to talk to people about why they can't run a certain program than why they can't get up in the morning. It took up too much of my time to do both, and the users' group won. Besides, it's the only place in the whole of New York City where you'll find so many men together in one room.”

Users' groups are relatively inexpensive—monthly newsletters cost $10 to $15 annually, and all meetings are open and free of charge. For the price of the newsletters, members get the chance to buy discs at a fraction of retail; watch an industry expert demonstrate hardware and software for voice communication with a personal computer; discover how to get in touch with a family archivist in Ames, Iowa, who is developing charts, data bases, and procedures for keeping genealogy records; pick up tips such as how to avoid static shocks that can wipe out entire programs (simply touch a lamp before you sit down at your computer); and choose from over 2,000 public-domain software programs. But it is also the clubbiness of the movement that has added to its widespread appeal.

As independent, nonprofit organizations, users' groups offer members the chance to learn the kind of inside information that dealers and manufacturers don't have the time or the desire to impart to their customers. “We're really just a bunch of guys fooling around with computers,” Eric Jaffe explains. “Ten years ago, the equivalent would have been the boys' night out at a poker game.”

But, clearly, women aren't content to sulk on the sidelines. Tax lawyer Laura Meadows admits that she enjoys being able to share an esoteric new language. “You can sit down with a total stranger and have a fascinating two-hour conversation about your computers,” she says. “It doesn't matter that you weren't in Vietnam together or didn't belong to the same sorority. Suddenly, it's ‘Oh, wow! You mean you have an I.B.M. p.c. with 64K RAM, too?’ And it's definitely a lot more exciting than astrology or bridge.” ■

On Madison Avenue/Bernice Kanner

WHAT'S NEW UNDER THE SUN

The Selling of Suntans

QUESTION: IS IT POSSIBLE TO SELL SUNtan lotion without showing off a bikini?

Answer: Yes, but lots of skin helps. With this summer's sun and heat, however, and all the recent hubbub about skin cancer, you could probably sell sunscreen in a tux.

Skies were not so blue for tanning products last year, with all those washed-out weekends, and things seemed dismal during the spring's monsoons. But this summer's weather could almost have been ordered up by the suntan industry. "As with beer, in this business everything is the weather," says John Chervokas, vice-chairman of Warwick Advertising, Coppertone's agency. "We won't know actual sales until January, but I bet in the last six weekends the stuff has flown out of the stores. Our own mother-in-law research suggests this could be a real sizzler of a season. Everyone here is screaming, 'Is there any Coppertone in the agency?' Fact is, there's none left in the house."

However, weather alone couldn't make suntan products sizzle if Americans weren't already convinced you can't be too thin, too rich, or too tan. Scientific evidence shows that ultraviolet rays prematurely age skin and make faces look like baseball mitts; the Skin Cancer Foundation predicts that one out of every seven of us will suffer from some sort of skin cancer during our lives. Yet, to most people, bronze skin signals health and success. Aristotle Onassis used to say, "I always look busy, and I always have a tan."

Fair skin used to be the badge of wealth and leisure—it belonged exclusively to those who could avoid outdoor labor. Today, a tan symbolizes class, marking the freedom to get away from the home and office and lounge around outside.

Our craving for deep, luxurious tans has been at least furthered, if not exactly engineered, by the $230-million suntan-product industry. And manufacturers are behind much of the interest in protection from the sun, too—they are major supporters of the Skin Cancer Foundation. In 1978, a Food and Drug Administration panel gave the business a boost by proposing a system for measuring the effectiveness of oils and lotions. The result was the S.P.F. (sun-protection factor) scale. Slather on a cream with an S.P.F. of 2 and you can bask under the rays for twice as long as you could with no protection. Slick on an oil with an S.P.F. of 15—more or less a total block—and you can safely stay out fifteen times as long. The F.D.A. also recommended that sunscreen products bear warnings about exposure to the sun and carry a statement that "liberal use of this product may reduce the chance of premature aging of the skin and skin cancer." Not exactly a bitter pill to swallow. In the five years since then, industry sales have surged 50 percent, and one consulting firm predicts that sales will reach $426 million by 1990—a sizable amount for a business limited in most of the country to two to three bottles per family sold during perhaps three months of the year.

The industry didn't even exist before the 1940s. Benjamin Green, a pharmacist who lived in Miami Beach, brought out the first commercial suntan product in 1944, after cooking up various cocoa-butter-based potions on his wife's stove and testing them on his own bald head. He called his invention Coppertone Suntan Cream and added an oil the next year. He promoted his wares with the slogan "Don't Be a Paleface."

Capture The Savage Tan. Tropical Blend.

It's the deepest, darkest tan. The Savage Tan. And you get it fast with Tropical Blend. Tropical Blend has lush, tropical oils that soften your skin and keep it smooth. While the sun tans it wild! And Tropical Blend smooths on with the fragrance of fresh coconuts. Or choose exotic piña colada. The Savage Tan, from Tropical Blend. It makes other tans look tame.

Beauty and the beast: *The bikini is basic.*

Among the first users of suntan products were World War II servicemen in the South Pacific, but today the market is made up almost entirely of women. *Progressive Grocer* magazine, in a recent survey, found that 42.7 percent of shoppers questioned used suntan products—oils, creams, lotions, and gels. Lotions are by far the most popular, but teens—the biggest users of suntan products—prefer the Wesson-like oils. Some go through a bottle a day at the beach, says Hawaiian Tropic's advertising manager, Stephen Michaelis. A few years ago, the now defunct *American Girl* magazine found that 87 percent of its young audience used the stuff.

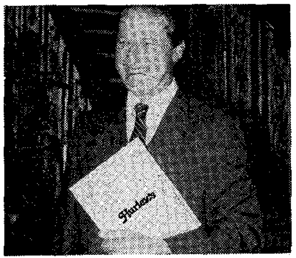
The biggest beneficiary of all this slathering is the Schering Plough Corporation. Its 29 products, including the Coppertone line, account for 45 percent of all suntan-product sales. But Schering Plough is being challenged by a dizzying array of competitors whose brands sometimes seem more alike than not. The basic chemical is often a derivative of PABA, or para-aminobenzoic acid, and usually works by absorbing damaging ultraviolet radiation before it penetrates the skin. Moisturizers, fragrances, and promotional images add variety.

One very successful Coppertone competitor is Tanning Research Laboratories, the second-largest producer of suntan products. Its Hawaiian Tropic line was started in 1968 by Ron Rice, a 27-year-old high-school chemistry teacher, football coach, and lifeguard who concocted a brew of coconut oil, bananas, aloe, and avocado in a trash can in the garage of his Daytona Beach home. (Florida seems to be the main breeding ground for suntan preparations.) He bottled the mixture in shatterproof, see-through plastic—instead of the traditional glass—and distributed it to bathers on the beaches he guarded. His lifeguard and teacher friends were soon hustling Hawaiian Tropic into stores along the East Coast.

"We got lucky," says Michaelis. "We came out with fancy packaging and eye-catching displays of thatched roofs and island girls and built a tropical image

At
Hurley's
Saloon

"I greet all my guests by name, time after time!"
"What is your name?"



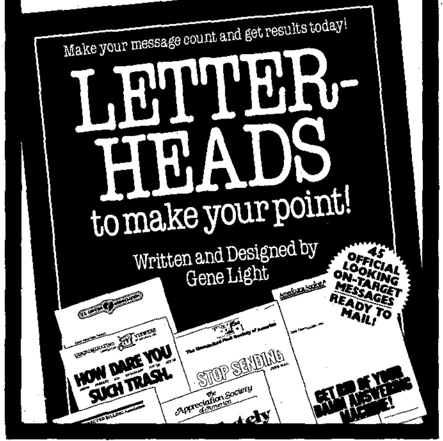
Adrien
Adrien Barbey Prop.

Hurley's
A landmark since 1892
Corner 49th St. & Avenue of the Americas
Open for lunch, dinner and supper/7 Days a Week
Reservations: 765-8981
Moments from all theatres/Special parking rates

Tell'em off in style

...with one of these official-looking, detachable letterheads in a book. For anyone who has ever yearned to write a complaint letter, beginning with **I don't owe you this!** and 44 hilarious others.

Written and designed by
GENE LIGHT
HARMONY BOOKS
Size 8⅜" x 10⅞". Paperbound $4.95, now at your bookstore.


Make your message count and get results today!
LETTER-HEADS
to make your point!
Written and Designed by
Gene Light
45 OFFICIAL LOOKING ON-TARGET MESSAGES READY TO MAIL!
HOW DARE YOU SUCH TRASH.
STOP SENDING
The Appreciation Society

around places people dream of going to. And we came out at the right time."

In fact, Hawaiian Tropic's timing couldn't have been better. Bristol-Myers had been heavily promoting its Tanya Hawaii "tropical" lotion, spending advertising dollars Rice could only fantasize about. When that product failed, many of the would-be tanned, primed for a "tropical" blend, turned to coconut-scented Hawaiian Tropic.

Hawaiian Tropic's main purchasers are kids, but in the past two years there has emerged a host of sun-care products aimed specifically at grown-ups. Revlon has two lines. Clinique has one. Ditto Germaine Monteil and Charles of the Ritz. And Estée Lauder has a whole "Solar System."

Though the market remains largely a unisex one, it is currently fragmenting by body part. In 1978, Warwick surveyed suntan-product users for Coppertone. A great many complained that the regular stuff was too greasy for their faces. The result: For Faces Only and a slew of similar, competing products for lips, faces, and necks. "We worried we would cannibalize our main-line products," says Warwick management supervisor Chuck Levy. "We found instead that people began using two lotions. We had actually expanded the market."

But the real activity has been among the Sundowns, Eclipses, and Pre-Suns, the powerful sunscreens. In 1980, sun protectors with an S.P.F. of 5 or more accounted for 25 percent of the whole business; by the end of 1982, they made up 39 percent. The gains were due more to the success of the F.D.A.'s grading system than to consumer advertising. The marketers of screens rely largely on what they call "ethical advertising." "We concentrate on dermatologists, talk to them about our S.P.F. 15, and blanket them with samples to give to their patients," says Karen Reilly, product manager for Allergan's Eclipse line. Thanks to the cloning of high-S.P.F. sun blocks, sun-care products now take up almost as much room as shampoos in some discount and drug stores.

America's suntan obsession has given rise to other kinds of products, too, but most of them have failed. In the late 1970s, indoor tanning spas, a craze imported from Europe, were the rage. Bake under ultraviolet lights for six minutes a week and you'd come out looking as if you'd just returned from the Riviera. Those have lost popularity, and so have smear-on tans, such as Man Tan and Q.T., which gave some users an orangy-yellowy tint. The suntan pill, highly touted in 1980, turned out to be little more than a dye job. It left a telltale orange tinge on palms and soles, and even discolored the blood plasma.

The active ingredients in all major creams, lotions, oils, and gels have been approved by the F.D.A., but that doesn't mean they will turn you into one of the bathing beauties in the ads. Why is the bikinied beauty almost ubiquitous in suntan-lotion advertising? "To sell a good-looking tan, you've got to show the end benefit—as much of it as possible," says Chuck Levy. "There are few items you can put people in that show it better than a bikini. And because so much suntan-product advertising is image advertising, you've got to suggest the beach and good times. Do you know a better way?"

Coppertone itself may have invented one in 1953. Little Miss Coppertone, suddenly exposed when her playful black dog tugs at her swimsuit bottom, remains one of the best-remembered commercial symbols of all time.

Some advertisers have tried a brass-tacks approach—ads for Johnson & Johnson's Sundown show an unprotected half-face looking as if it belonged on the Planet of the Apes, while the protected half is smooth and unwrinkled. But most go in for suggestiveness. An ad for Sea & Ski's Aloe Vera Formula shows a bikini-clad belle with the product jutting out of her suit bottom—and six surfers gawking. Hawaiian Tropic's ads show lovelies tanning in Hawaii—a particularly revealing one depicts a topless beauty stretched out on her back with her hands behind her head. Bain de Soleil is still taking the chic, French route with its elegant models displaying their Saint-Tropez tans. But Coppertone uses a knockout lounging on a hammock above copy that urges readers to "slip into something tan." And Tropical Blend makes its point with an exotic dazzler standing astride a tiger. "Capture the savage tan," the copy beckons.

All this makes for hard casting work, complains Levy. "This is a world of beautiful women; making distinctions is tough going. You find yourself saying, 'I don't like No. 5, because she has a mole.' And people don't believe me when I say that I looked at 100 women for an ad today and came home drained."

A New Heavyweight Champ

JUST A FEW WEEKS AFTER *PC: The Independent Guide to IBM Personal Computers* came out with the fattest issue ever of a monthly consumer magazine ("On Madison Avenue: 'Parasite' Power," July 25), along comes word that McGraw-Hill will one-up it next month. The September *Byte* will number 688 pages, weighted down with 412 pages of advertising. *PC*'s June issue had set the record at 640 pages; *Byte* beats even the all-time, all-magazine mark, set by the February-March *Bride's*, a bi-monthly. Has anyone thought about putting out a computer magazine for brides? ■

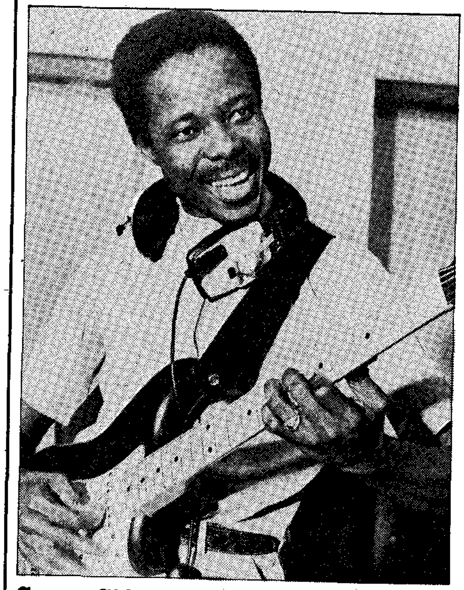
IN AND AROUND TOWN

By Ruth Gilbert

August 1 through 10

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10			

The Corn Is Green, a revival of Emlyn Williams's play about a spinster teacher in a Welsh mining village, starring Cicely Tyson, starts previews August 4 and opens August 22 at the Lunt-Fontanne. Melissa Manchester makes her Radio City Music Hall debut for one show only, Thursday, August 4, at 8 P.M., with Wayland Flowers & Madame as her guests.

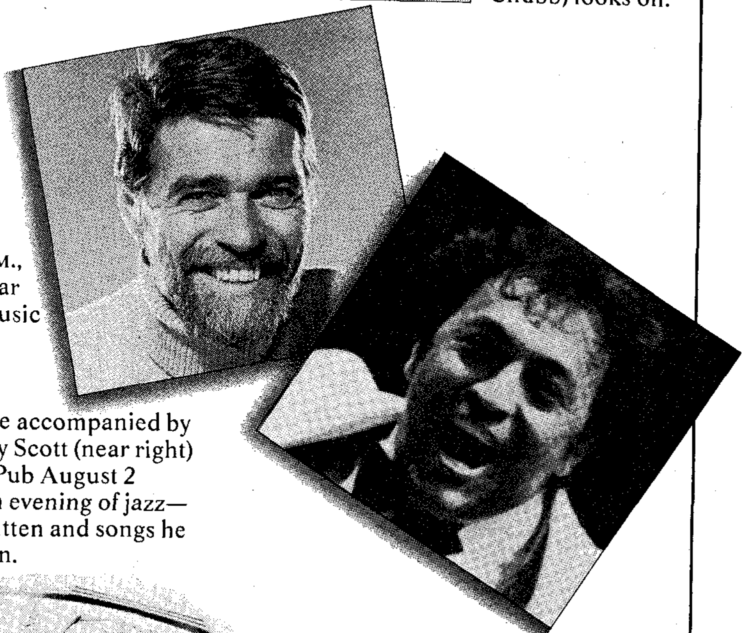


Sunny Side of the Beat

King Sunny Adé (pronounced "Uh-*day*") is known in Nigeria as the Chairman because of his prominent role in juju music, which features dialogues between talking drums and singers. He'll be at the Ritz with an eighteen-piece band, the African Beats, on August 1, 2, and 3.

Down Under Fire

Kitty and the Bagman is the latest film to arrive from Australia. It describes the continent's Roaring Twenties and opens August 5 at the 57th Street Playhouse. At left, a gangland queen (Liddy Clark) takes aim as Slugger (Paul Chubb) looks on.



Notes All Over

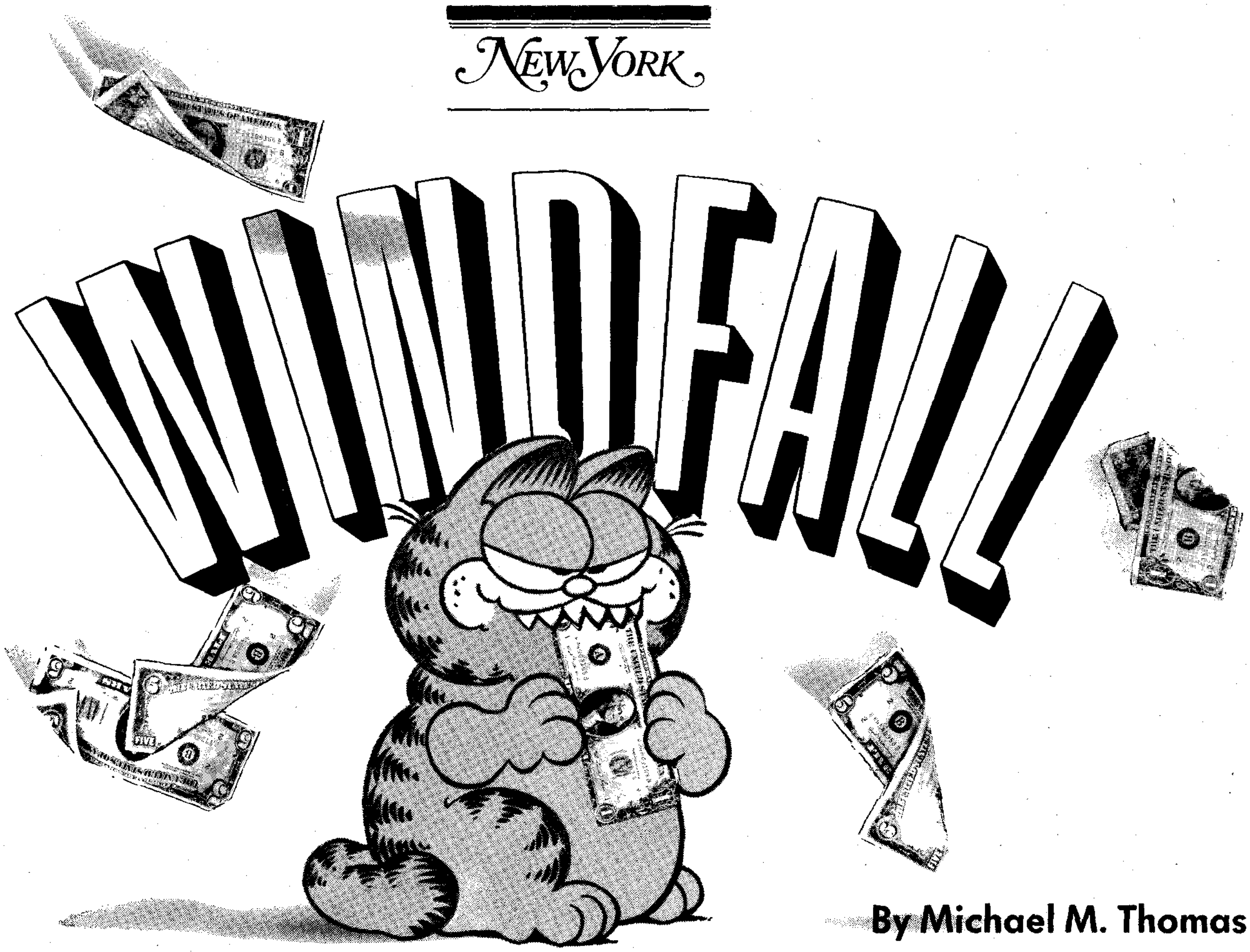
The New York Philharmonic's series of fourteen free park concerts begins August 8 on the Great Lawn, in Central Park, at 8 P.M., with Zubin Mehta (far right) conducting music of Beethoven, Liszt, Debussy, and Tchaikovsky, whose *1812* Overture will be accompanied by *real* fireworks. Bobby Scott (near right) will be at Michael's Pub August 2 through 20, doing an evening of jazz—songs that he has written and songs he wishes he had written.

Three Stooges

From far left are Gene Barry, William Thomas Jr., and George Hearn in *La Cage aux Folles,* the new musical version of the long-running play about the goings-on at a Saint-Tropez nightclub. The music and lyrics are by Jerry Herman, the book's by Harvey Fierstein, and previews start August 9 at the Palace.

Photographs: center right, Marianne Barcellona; bottom left, Peter Murphy; bottom right, Martha Swope

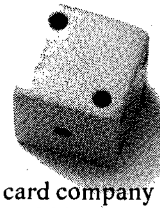
NEW YORK



By Michael M. Thomas

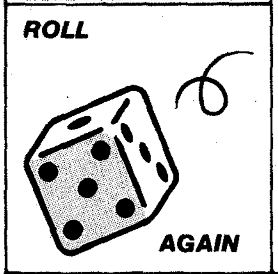
Windfall—A Game of 1980s High Finance

Imagine that you're William E. Simon and partners and roll the dice!



IN JANUARY 1982, A GROUP headed by William E. Simon—energy czar under Nixon, treasury secretary under Ford, and evangel of free enterprise—bought the Gibson greeting-card company from RCA for $80 million. Simon and his partners put up only $1 million of their own money—the rest was borrowed against the assets of Gibson, which, among other cards, publishes a line featuring Garfield the fat cat. Eighteen months later, Simon took Gibson public in an offering underwritten by Lehman Brothers Kuhn Loeb that valued Gibson at $290-million. Simon's share of the windfall was enormous—his personal cash investment of just $330,000 turned into nearly $66 million in cash and stock—and it was all perfectly legal. "We were just darn lucky," he says.

Ronald Reagan said recently that he liked to think that America was still a country where a man could get rich. His particular sense of history notwithstanding, the president probably had in mind the sweat and toil of Horatio Alger's heroes, the inventiveness and vision of Ford and Edison. The saga of the Gibson deal is a tale of enrichment as compelling as any of the "boys' lives" that young Americans were once given to ponder and emulate. The values and accomplishments making up the rungs of this ladder of success are hardly traditional in character, yet a study of them speaks volumes about the way in which wealth can be created today.

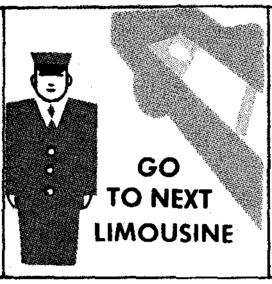


On its face, the Gibson offering prospectus isn't an imposing document. Cover and all, the booklet runs to 60 pages of closely printed figures and related footnotes. The title is hardly seductive:

3,500,000 Shares
Gibson Greetings, Inc.
Common Stock

Yet, this seemingly innocuous prospectus, one of hundreds hatched in this fertile bull market, is a textbook of "executive suite" financial culture. It provides insights into an elitist network of insider deal-making that most outside Wall Street don't grasp, possibly including those

Connect with
Gibson-greeting-card
management.



Garfield: © 1978 by United Feature Syndicate, Inc. Game pieces photographed by Aaron Rezny

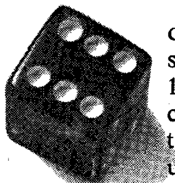
who invested in the Gibson offering without digging beneath the surface. It illustrates to perfection the "paper entrepreneurialism" so passionately denounced by Robert Reich and others, a business culture dominated and defined by people for whom business has no reality beyond the numbers.

The Gibson story also raises the issue of the proper use of the nation's financial resources, including not only the cash and credit provided by the marketplace but also tax breaks and other incentives handed out by Washington in the well-meant, but mistaken, belief that they would stimulate the creation of new, more productive business assets and more jobs. Such tax subsidies have been most opportunistically seized to facilitate the frenzied trading of secondhand assets and businesses, which has little to do with the mainstream industrial objectives to which the president and his men continually proclaim their dedication. In 1983, this trend has been epitomized by leveraged buyouts—the purchase of a company using its own assets as collateral for the necessary loans. Their growing allure, says *Business Week*, "can be explained in three words: Gibson Greeting Cards."

Between the time William Simon, 55, bought Gibson and the time it went public, the company's internal structure, business, and, most important, management, did not change materially. (Simon never even became an executive of the company.) Its outlook was enhanced, says William M. Kearns Jr., a Gibson director and a managing director of Lehman Brothers Kuhn Loeb, by the bankruptcy of two minor competitors and the malaise of its two substantially larger competitors, Hallmark and American Greetings. (As it happens, American Greetings is growing at over 25 percent annually.) Only Gibson's paper framework and the composition of its capitalization were fundamentally changed. Because the purchase of Gibson was financed by borrowing against the company's assets, its net worth was substantially replaced by debt: It now owes $59 million, including financial leases, versus $22 million a year earlier. Thanks, however, to ingenious paper shuffling, the continuation of Gibson's nice earnings trend, and, most of all, the appearance (not to be minimized) of a roaring bull market, Simon made a profit of 20,000 percent in a year and a half.

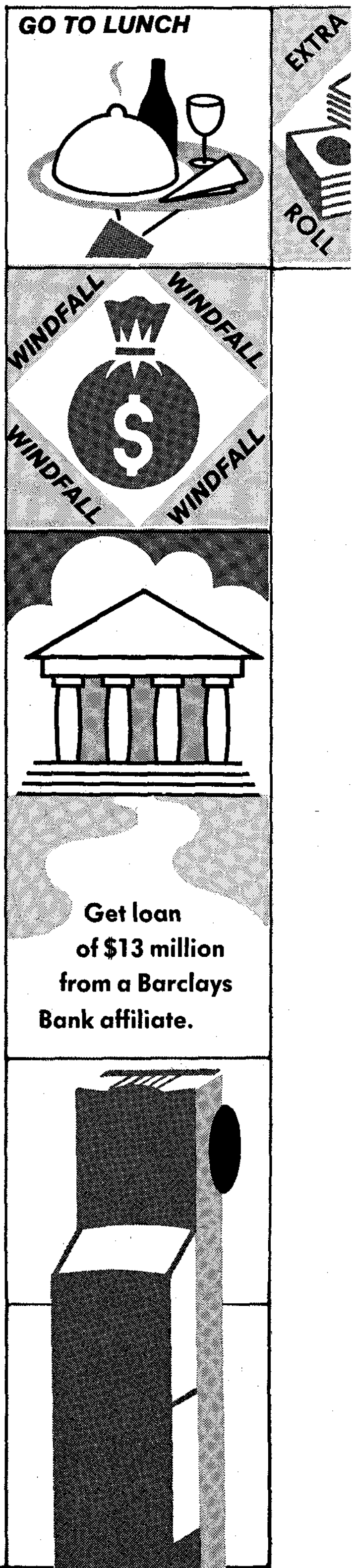
The sheer magnitude of Simon's windfall and the relatively short time it took to cash in would be newsworthy in themselves, as finance columnist Dan Dorfman was the first to point out. The alchemies of capitalism have seldom achieved so extraordinary a transmutation of values. It might be helpful to note that Gibson's 400 percent increase in valuation over the period prior to the public offering was equal to that of Coleco, the best-performing stock on the New York Stock Exchange over roughly the same period. Coleco is an innovative marketer of video games and home computers, two areas with which investors have been infatuated. Since 1982, Coleco's sales and profits have increased nearly 500 percent. Over a comparable period, Gibson's sales and profits also increased handsomely, but by about 50 percent.

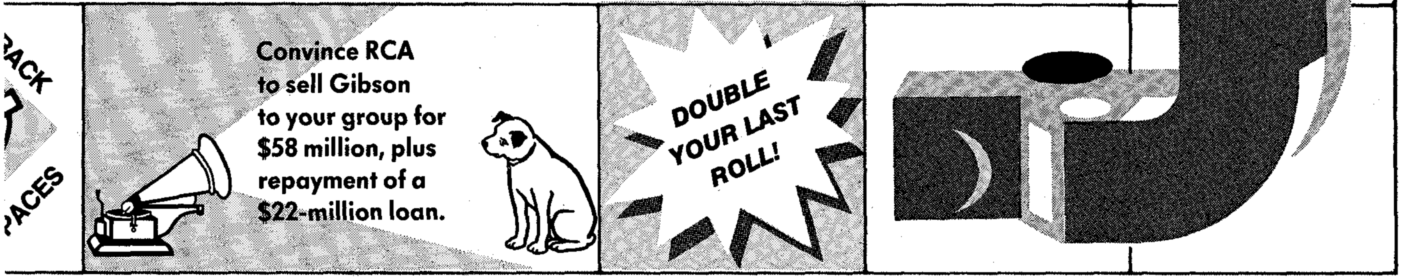
Unlike Coleco, Gibson did not obtain its increase in value from a rolling ground swell in investor enthusiasm urged on by perceptive security analysts who discerned the future unfolding in a series of remarkable product and marketing breakthroughs. Lehman Brothers Kuhn Loeb, the managing underwriters of the offering (and also RCA's longtime investment bankers, who advised that company on the sale of Gibson to the Simon group), simply decided that $27.50 per share, the amount the public paid, was what the market would bear.



GIBSON GREETING CARDS IS A small (8 percent of the market), 133-year-old maker of greeting cards, or, as the prospectus calls them, "social expression products." In 1964, Gibson was acquired by C.I.T., the big consumer-finance company that merged with RCA in 1980. In late 1981, RCA decided to dispose of Gibson. In January 1982, it sold the card firm to a group organized by Simon, which included Gibson's top management, who presumably had access to the sort of financial information relied on by lenders when appraising creditworthiness. The total consideration received by RCA was roughly $80 million: $22 million to repay an intracompany loan from C.I.T. to Gibson, and $58 million for RCA's equity in Gibson, which was valued on RCA's books at $87 million.

The Simon group raised the purchase price, plus another $8 million (largely for closing costs), from various financial institutions, among them General Electric Credit Corporation (G.E.C.C.), a multi-billion-dollar financing subsidiary of General Electric. As its contribution to a financing package totaling $88 million, the Simon group put up $1 million in cash, purchasing roughly 7 million shares at 14 cents a share. Gibson has operated under the Simon aegis since January 1982, during which time its




ACK
3
PACES
Convince RCA to sell Gibson to your group for $58 million, plus repayment of a $22-million loan.
DOUBLE YOUR LAST ROLL!

Illustrated by Anders Wenngren.

revenues and profits have continued in an upward trajectory already well established when the company was part of RCA.

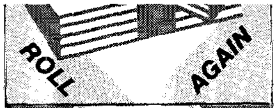
On May 19, 1983, the syndicate headed by Lehman Brothers Kuhn Loeb offered 3,500,000 shares of Gibson to the public at $27.50 a share. Half of these shares were sold for members of the Simon group, who netted (after underwriting commissions) $25.75 a share for stock that they had purchased for 14 cents.

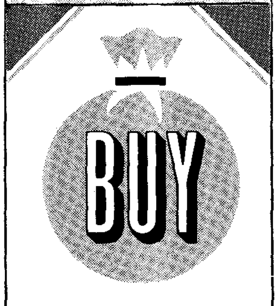
Except for the sheer scale and speed of the profit realized by the insiders, this is not an uncommon business tale. A bunch of smart guys made an admirable deal for themselves and took advantage of an investment climate in which almost anything goes. That's what bull markets are for. And Simon himself seems to subscribe to the theory of Kismet in the Gibson deal. Asked about various aspects of the operation, he keeps saying, "We were just darn lucky." Perhaps, but when one examines the behavior of the principal figures in the Gibson saga, it all seems curiouser and curiouser.

Take RCA, a company that for twenty years has seemed to be very uncertain of its grand design. The company has long been an investment banker's dream: It has needed large amounts of fresh capital to keep going, and it has seldom turned a deaf ear to an acquisition proposal. Investment bankers collect handsome fees when companies are bought and sold; sometimes, when they latch on to an RCA, they can enjoy a double dip, as in the case of RCA's frozen-food business, Banquet Foods, bought through Lehman Brothers Kuhn Loeb and later sold through the same firm. Over the last fifteen years, RCA has consistently done better for its investment bankers than for its stockholders. RCA keeps an investment banker on its board: Peter G. Peterson, a commerce secretary under Richard Nixon. Peterson is the chairman and co-chief executive of Lehman Brothers.

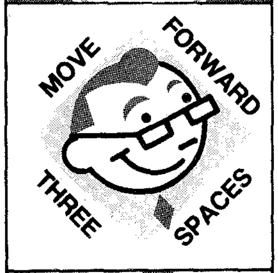
Beginning in 1980, RCA launched the systematic divestiture of a number of companies, which, to quote RCA's 1982 annual report, were "outside the areas of electronics, communications, and entertainment ... or which offered less-than-satisfactory promise of attractive return on the required investment." Although some might argue that greeting cards are a quintessential form of communication, Gibson must have fallen into the former category. Financially, Gibson could more than hold its own with the other members of the RCA family, which still includes C.I.T. and Hertz. In 1981, the year during which its sale to the Simon group was being negotiated, Gibson earned approximately 15 percent on RCA's equity investment; by comparison, in the same year, RCA earned about 4 percent on its own equity.

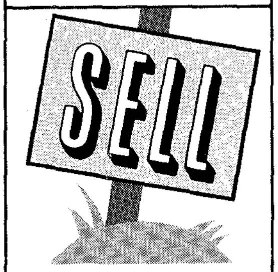
Moreover, Gibson appeared to be on a roll. A new management was installed in 1978. In 1979, Gibson netted $4.3 million, the next year $6.9-million, and $11.6 million in 1981. Gibson's 1981 profit represented over 20 percent of RCA's *total* reported net income. In 1982, under the same management but now flying the William E. Simon flag, Gibson Greeting Cards earned $14 million, continuing the trend of the preceding three years. In terms of the interests of RCA stockholders, it might have been preferable to have had Gibson divest itself of RCA.



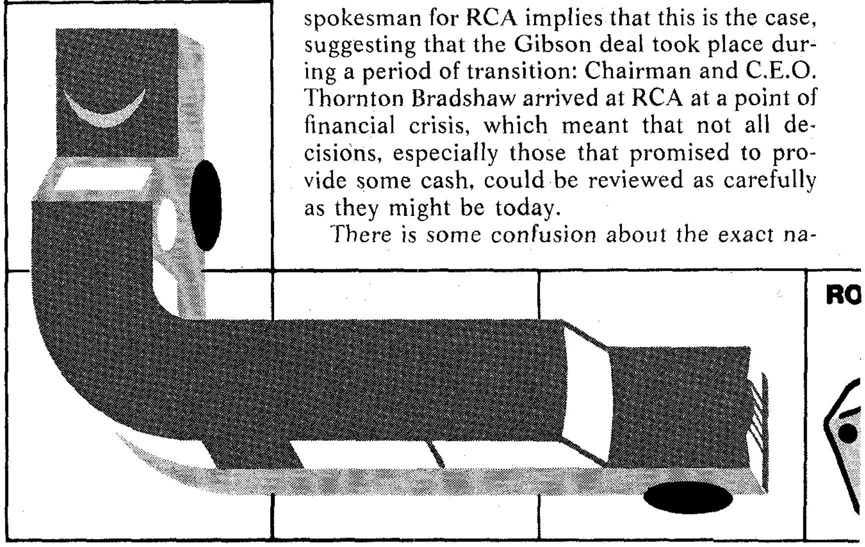


Gibson's operating property with a promissory note for $31 million.

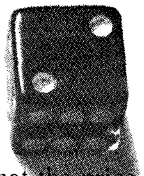




Gibson's operating property to a real-estate fund for $35 million. Lease back the facilities so Gibson can keep cranking out cards.



Of the purchase price, RCA received $58-million for its equity in Gibson. Since RCA had valued Gibson on its books at $87 million, it sustained a loss of $29 million on the sale of a going business, the earnings of which were increasing at an annual rate of over 30 percent. Ingeniously, RCA treated the tax reduction resulting from selling Gibson at a loss as an item of operating profit, and included it as income for 1982—a good example of tax laws' facilitating essentially unproductive transactions, not to mention the use of accepted accounting prestidigitation to turn broken eggs into omelets.



RCA HAS DEFENDED THE GIBSON sale, in an official statement, on the ground that the company had been widely shopped but that only two offers had developed; that it needed the cash; that the price was good, relative to 1980 earnings; that factors impossible to predict, such as the explosion of the 1982–83 bull market, "enabled [Simon] to cash in on the gamble [he] took." The first seems inarguable. As to RCA's need for cash, if Simon's group raised $87 million on Gibson's assets, why couldn't RCA itself have done substantially the same? As will be seen, the Simon group realized $35 million through a sale and leaseback of Gibson's operating properties; this is a type of transaction for which Lehman Brothers Kuhn Loeb has been actively advertising its expertise to its corporate clients for some years. The argument with respect to 1980's earnings sounds plausible, given that RCA shook hands with Simon on the deal in June 1981; it didn't sign a contract until December of that year, however, by which time Gibson's excellent, 68 percent year-to-year increase in profits over 1980 must have been evident to someone at RCA. Deals are often killed or renegotiated on the basis of drastically improving or deteriorating results.

Finally, as I've mentioned, the "risk" of the Simon group was limited to 1.2 percent of all the financing involved. RCA's explanations scarcely stand up under the question "How come you couldn't do what Simon could?" One strong possibility is that RCA had conceptually locked itself into a divestment program that assumed a relentless momentum of its own. A spokesman for RCA implies that this is the case, suggesting that the Gibson deal took place during a period of transition: Chairman and C.E.O. Thornton Bradshaw arrived at RCA at a point of financial crisis, which meant that not all decisions, especially those that promised to provide some cash, could be reviewed as carefully as they might be today.

There is some confusion about the exact na-

WILLIAM E. SIMON

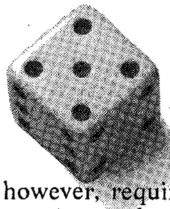
ture of Lehman Brothers Kuhn Loeb's advice to RCA, for which the firm was paid $200,000. The investment bankers claim that they were paid for finding a buyer, an assertion denied both by a spokesman for RCA and by Simon himself. In this writer's experience, investment bankers are hired to "bless" a deal, to pronounce it fair and reasonable for the client who pays the fee. For this kind of advice to an old client, the fee of $200,000 mentioned in the prospectus seems to be about right. In any case, financial consolation would come later for Lehman Brothers Kuhn Loeb: For putting together the underwriting group in the May 1983 offering, and for seeing the offering to market, the firm would realize gross underwriting fees and commissions exceeding $1.8 million.

In retrospect, RCA cannot fairly be accused of having left $232 million "on the table." No one could then have foreseen the bull market that got going in August 1982. Certainly, at the time Gibson changed hands it would have been impossible to give away the sort of new issues for which investors would beg in 1983. It does seem, however, that RCA was unduly generous in parting with a growing, consumer-oriented, low-ticket business at substantially below its book value. It is difficult to accept financial desperation as a rationale; the impact of the Gibson sale on RCA's earnings statement and balance sheet and cash flow, to judge from the latter's 1982 annual report, was nominal. There are any number of ways RCA might have protected itself, especially given Gibson's continuing earnings momentum. RCA sticks to its contention that under the circumstances it made a good deal.

Given all the millions he made so quickly, might he not appear greedy? Simon says that he simply followed good business practice, and repeats, "We were just darn lucky."

The role of Lehman Brothers Kuhn Loeb seems less excusable, if only as a matter of taste. The firm did not prevent one of its oldest, most valued clients from taking 5.3 times earnings for a business it would later value for public consumption at 20 times earnings. The subsequent performance of Gibson—the stock is selling today at around $23—suggests that the offering was overpriced, especially when, as Lehman Brothers Kuhn Loeb admits, approximately two-thirds of the offering found its way to "retail" (i.e., individual) accounts. It is almost a matter of form to price retail-oriented offerings so as to be certain of at least a small increase in the value of the shares in the months after the offering. Simon denies pushing Lehman Brothers on price; he says, "We adhered to what Lehman Brothers Kuhn Loeb recommended. Any leaning was minimal." One can only wonder at the 133-year-old firm's willingness to price a piece of new business at a level that could only—admittedly in hindsight—reflect poorly on the judgment of one of its clients.

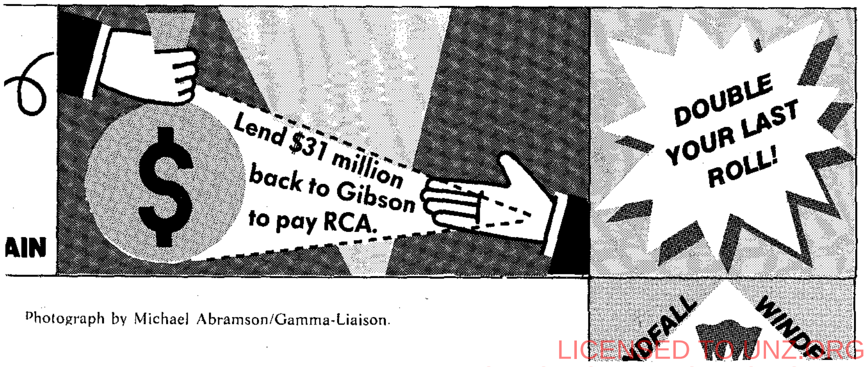
Lehman Brothers Kuhn Loeb rejects any findings of inconsistency. The sale by RCA and the offering by the Simon group are perceived by chairman Peterson as entirely unconnected, having been handled by different executives of the firm. Peterson, who is leaving Lehman Brothers this year, chooses to remain above the controversy. He describes himself as "totally uninvolved in the process" regarding the Gibson transaction. He disclaims any detailed knowledge of the services Lehman Brothers Kuhn Loeb rendered RCA on the Gibson sale, and says he had nothing to do with the Gibson offering.



THE PATTERN OF INSTITUTIONAL eccentricity with respect to Gibson, Simon, et al., is most wondrously strange in the case of General Electric Credit Corporation. To appreciate this, however, requires an understanding of the financing package assembled to buy Gibson.

As I've said, the Simon group raised significantly more than the $80 million needed to pay RCA. In one way or another, a total of $87-million was raised on the strength of Gibson's assets; according to the prospectus, close to $7-million of that would be paid out in "closing and related costs," which is legalese for finder's fees, accounting charges, and lawyers' billings. Almost 10 percent of the total value of the transaction thus went to middlemen.

Of the money borrowed for Gibson itself, $13-million was a relatively conventional secured


6
Lend $31 million back to Gibson to pay RCA.
$
AIN
DOUBLE YOUR LAST ROLL!
WINDFALL

Photograph by Michael Abramson/Gamma-Liaison.

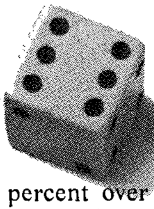
loan from an affiliate of Barclays Bank's. The next $31 million was funded in a somewhat more complex manner. A new company, Gibson Realty, Inc., was organized by Raymond Chambers, Simon's partner. Simultaneously with the RCA closing, Gibson Realty bought Gibson Greetings' land and buildings with a promissory note for $31 million. Gibson Realty then sold these properties immediately to a pair of unidentified public real-estate funds for $35-million cash. Already, it had made $4 million. It now lent $31 million *back* to Gibson Greetings—of which Simon was in the process of becoming the owner—so Gibson could forward the money to RCA as part of the acquisition package. In addition, Gibson Realty charged Gibson Greetings 12 percent annual interest on its loan, while Greetings (now with substantial public ownership) is getting only 11 percent on the $31-million promissory note from Gibson Realty. And, needing a roof under which to operate, Gibson Greetings leased its former properties back from the real-estate funds that now owned them.

This raises the question of the $4-million difference between the $35 million received by Gibson Realty for properties that it had purchased from Gibson Greetings for $31 million only minutes earlier. On this, the prospectus is roundabout. On page 2, it is stated that among the benefits accruing to Simon (and his partner) are "net proceeds ... from the purchase and resale of certain real property of Gibson in 1982 of $250,000 and other benefits." The reader is counseled to turn to page 4 for amplification, but there finds no direct word of such proceeds or benefits. The section does indicate that over $4 million, or almost all the difference between Gibson Realty's cost and what it sold the properties for, was paid out in "fees and expenses to unrelated parties." By doing sums with the information furnished in the prospectus, it *does* appear that Simon and Chambers ended up with $250,000 to compensate them for the trouble of forming a shell corporation to make all this excitement possible. Oh, yes, Chambers also picks up (via Gibson Realty) another $290,000 a year, representing the difference between the 11 percent rate on Gibson Realty's note to Greetings and the 12 percent rate on Greetings' note to Gibson Realty. The prospectus explains that this "reflects business arrangements between related parties."

In any event, between Barclays and the real-estate deals (after expenses) the Simon group had accumulated $44 million to pay RCA. It now obtained $39 million from General Electric Credit Corporation, a financial giant that is one of the largest and most profitable units in the General Electric family.

PETER G. PETERSON

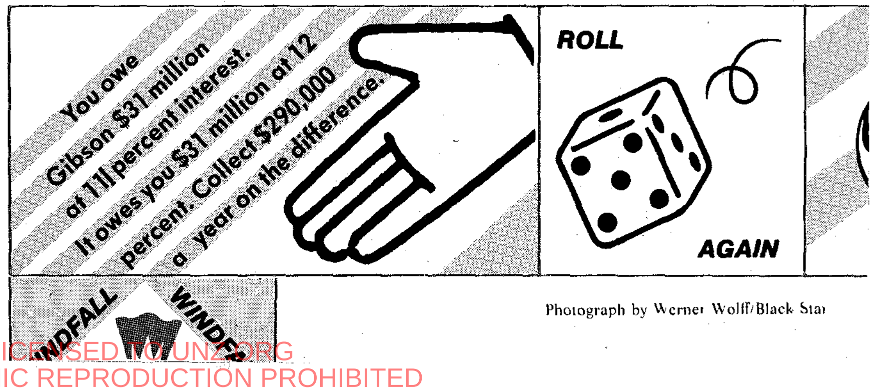
Peterson, chairman of Lehman Brothers, says that he has no detailed knowledge of the services his firm rendered RCA on the Gibson sale and that he had nothing to do with the Gibson offering.



G.E.C.C. NEGOTIATED STIFF terms for its participation as a lender. It took a lien on everything connected with Gibson except Bill Simon's famous grin. It pegged the interest rate at 6.45 percent over its own cost of money. And to ensure that it participated in what the business schools call "the best-case scenario," it got an option permitting it to buy roughly a quarter of the company (2.3 million common shares) at the same price as the Simon group—14 cents a share. Finally, it wrote into the loan a provision that if a dividend was paid on Gibson's common stock G.E.C.C. would be entitled to extra interest on its loan.

By February of this year, when *Forbes* discussed the Gibson transaction, it was clear that a public offering of Gibson stock was intended and that G.E.C.C. stood to make a fortune on its stock option. At that point, the price under discussion appears to have been around $12 a share, although this is an inference based on *Forbes's* conversation with William Kearns, of Lehman Brothers Kuhn Loeb. In March, Gibson paid its stockholders, still consisting solely of the Simon group, a special dividend of $2.8-million; this triggered G.E.C.C.'s right to receive extra interest of $1,880,000.

G.E.C.C. was thus by mid-March in the position of putting all or a piece of its 14-cent stock in the forthcoming public offering, at $12 a share, although two months later the stock


You owe Gibson $31 million at 11 percent interest.
It owes you $31 million at 12 percent. Collect $290,000 a year on the difference.
ROLL
AGAIN
NDFALL
WINDF

Photograph by Werner Wolff/Black Sta

would actually be offered at $27.50. It was also entitled to the special interest. It had, by any measure, negotiated a wonderful deal.

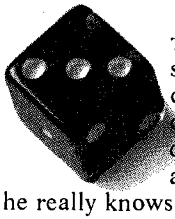
And yet, G.E.C.C. elected not to receive the extra interest it was due. It further chose not to exercise its option, but instead to sell it in early April for $13 a share, or about half of what it could have got a few weeks later. Half of the option shares were bought by Gibson itself, and half by the Simon group. This was consummated in early April 1983 and is addressed in the prospectus in a strange aside: "The Company believes that such price reflects, in part, GECC's desire to realize the value of its entire equity interest in the Company at this time."

It can be argued that $30 million in the hand is worth $59 million (2.3 million shares times $27.50 less underwriting expenses and fees) in the bush, but the argument loses force when hand and bush are separated by a matter of a few weeks. G.E.C.C. says that market uncertainties prompted it to accept a price that would seem low only weeks later. Doubtless G.E.C.C. was pelted with the hoary investment-banking argument that the addition of its stock to the offering would kill the deal by making it top-heavy. Whatever the answer, G.E.C.C. elected to forgo roughly $30 million in profit on its option plus $1,880,000 in cash interest to which it was clearly entitled, and that is simply inexplicable.

Further, G.E.C.C. hardly "realized" on its investment. "Realized" makes it sound as if G.E.C.C. had been paid cash on the barrel for its option. Actually, G.E.C.C. took back $30 million in notes, $15 million (payable over ten years) from Gibson itself, and $15 million (payable *after* ten years) from the Simon group. Thus, not only did G.E.C.C. hand Simon and friends a windfall of over $15 million (since they were able to double in the public offering what they had paid G.E.C.C. two weeks later), it also let them pay for it down the line, and on better terms than Gibson, the company they were about to sell to the public, got.

G.E.C.C. offered a variety of justifications when I asked why it had passed up over $30-million in realizable profit. At first, a number of tax and technical motivations were offered by a spokesman. Simon also says that G.E.C.C. had "tax reasons"; he adds that the company wanted to cash in its entire investment and asked him for an offer. A clear possibility is that the closer G.E.C.C. looked at this deal—the special March dividend being the last straw—the more the idea of continuing in a putative partnership with the Simon group became unappealing. Preferring to remain only as lenders, G.E.C.C. took what it could get and departed the stage. G.E.C.C. will not comment on this hypothesis.

Classical mythology instructs that he who is favored by the gods should go for broke, which is surely what the Simon group, and especially Simon himself, has done. So far, the group has taken out $45 million from sales of stock for which it paid $250,000. Adjusting for the buyback and exercise of the G.E.C.C. option, it retains shares worth $154 million, against which it owes $15 million with ten years to pay.

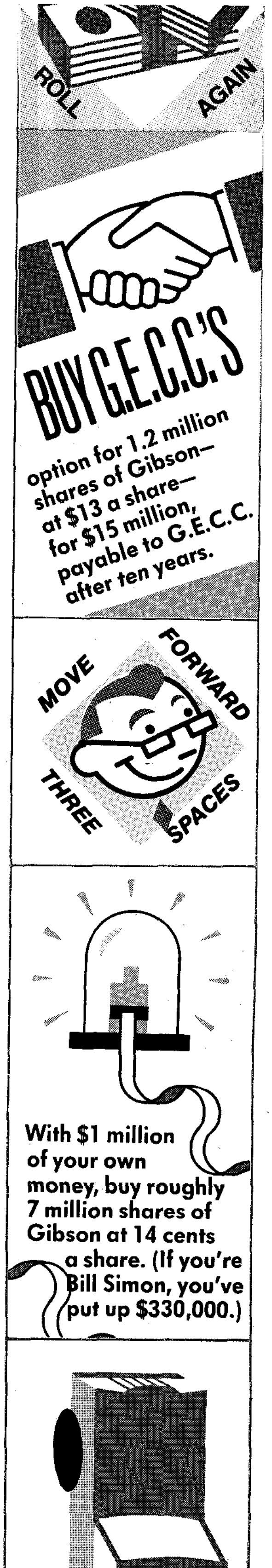


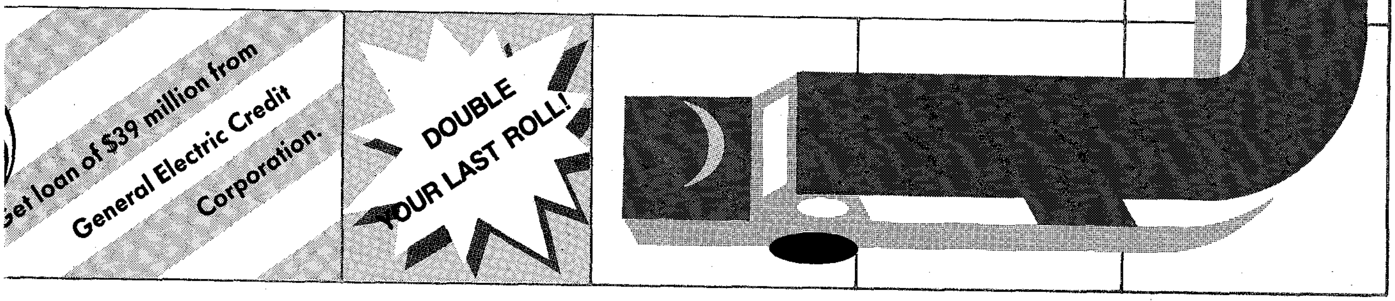
THIS SEEMS HARDLY TO HAVE sufficed for Simon himself. Not content with millions from sales of stock plus a share of the special dividend, which came to around $900,000, he has shown he really knows how to "cut a fat hog," as they say in Texas. Private companies of which he owns 50 percent have to date collected a $580,000 finder's fee and a first-year consulting fee of $440,000 (on a contract that has nine years to run, at $390,000 per year); he has even sliced off a piece of roughly $80,000 in insurance fees channeled through Simon-controlled insurance brokerages. Might this not appear greedy in view of the fact that he has earned millions? Simon replies that taking these fees is simply good business practice, and he hasn't been criticized for having done so.

Thus, in the brief period since he and his group bought Gibson, Simon has personally taken out, *in cash,* something over $15 million. He retains stock worth $51 million, against which he owes a little over $5 million, secured only by his stock itself. His 20-plus percent stake in Gibson has proved in a year and a half to be worth more than he and his group paid RCA for the entire company.

This brings us to the question of what purchasers of the public offering got for their $27.50 a share. By buying into a company that had a load of cheap stock in the hands of insiders, they got Gibson stock now having an underlying (or book) value per share of $5 and change. From the opening bell, they have had a market loss; the stock has sold at as low as $23 and to this writing has not sold at its offering price. Investors in the offering have also indirectly underwritten Bill Simon's future peace of mind. In a most unusual arrangement, Gibson has agreed to foot 60 percent of any tax bill that may be presented to the Simon group in the event that its cheap stock should be interpreted as "compensation" by the I.R.S.

There won't be any substantial dividends for a while, either. The special dividend the insiders paid themselves in March left Gibson with a total leeway of $933,000 with which to pay dividends, or less than a dime a share. Simon is categorical that there was no intention to pay dividends for some time after the sale to the public. This presumably represented a policy shift following the March payment to the insiders. In any case, much of Gibson's future


ROLL AGAIN
BUY G.E.C.C.'S option for 1.2 million shares of Gibson—at $13 a share—for $15 million, payable to G.E.C.C. after ten years.
MOVE FORWARD THREE SPACES
With $1 million of your own money, buy roughly 7 million shares of Gibson at 14 cents a share. (If you're Bill Simon, you've put up $330,000.)

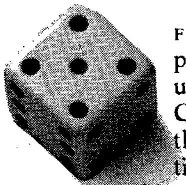

et loan of $39 million from General Electric Credit Corporation.
DOUBLE YOUR LAST ROLL!

THORNTON BRADSHAW

cash flow will have to service the debt created when Simon acquired the company. It is to be hoped that existing facilities and resources can support the kind of growth indicated by a public-offering price representing around twenty times the prior year's earnings. As a basis for comparison, I.B.M. sells at sixteen times last year's earnings, and American Greetings, four times larger than Gibson, sells at fourteen times last year's earnings.

In the Gibson prospectus, nothing technically went undisclosed; an army of lawyers saw to that. Yet, nothing was made clear, certainly not to the layman considering taking up a few shares in this offering.

Bradshaw arrived at RCA at a point of financial crisis, says a spokesman, which meant that not all decisions, especially those that promised to provide some cash, could be reviewed as carefully as they might be today.



FROM THE CHARACTER OF THE prospectus to the tax laws that underwrite the cash flow, the Gibson transaction exemplifies the distortion of well-intentioned governmental policies. It is questionable, in fact, whether Simon could have pulled this off without Uncle Sam's arm draped lovingly across his shoulders.

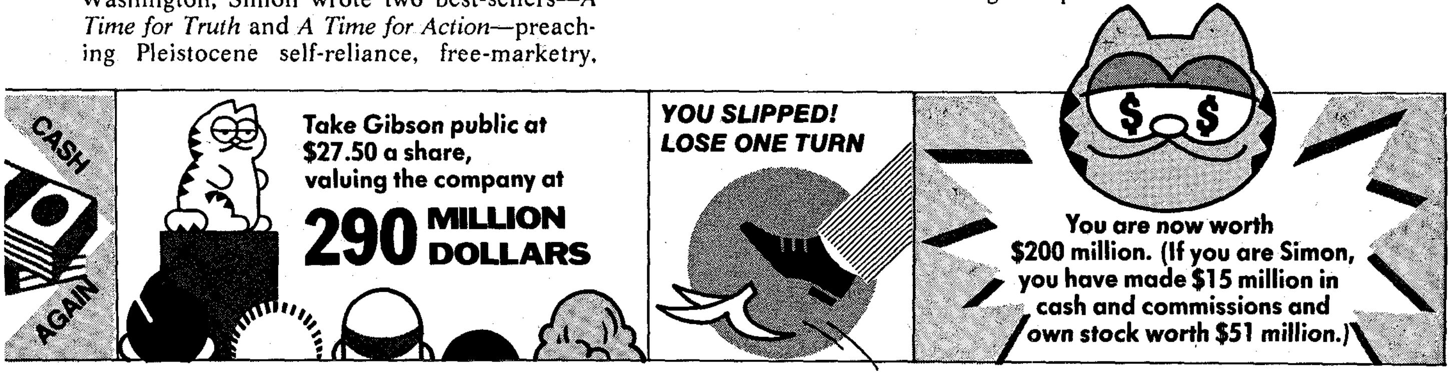
There is an irony in all this. On leaving Washington, Simon wrote two best-sellers—*A Time for Truth* and *A Time for Action*—preaching Pleistocene self-reliance, free-marketry, and, above all, freedom from government. But if anyone owes his fortune to Washington, it is William E. Simon. Like Gerald Ford and Henry Kissinger, he began simply by putting up his Washington credentials for sale or rent as a consultant and adviser. In the simplistic canons of Republican economics, he became a prince of philosophers. *Fortune* would write, with admiration and a straight face, "Simon fully exploited the enhanced status that a businessman can acquire from a few years of Washington prominence." This prominence set Simon on a path to wealth available only to men with access to large amounts of credit and privileged information. His post-Washington career is a miracle wrought as if by an invisible hand, a hand belonging to Uncle Sam. It's hardly what we might expect from a man who has preached, also to his considerable profit, a gospel that says if we're going to make anything of ourselves we have to cut loose from Washington.

Simon has first-class media relations, and the financial press has been eloquent in making him out to be a shirt-sleeves entrepreneur. With all due respect, however, if his Gibson maneuverings are anything other than paper shuffling, then this writer is Marie of Romania.

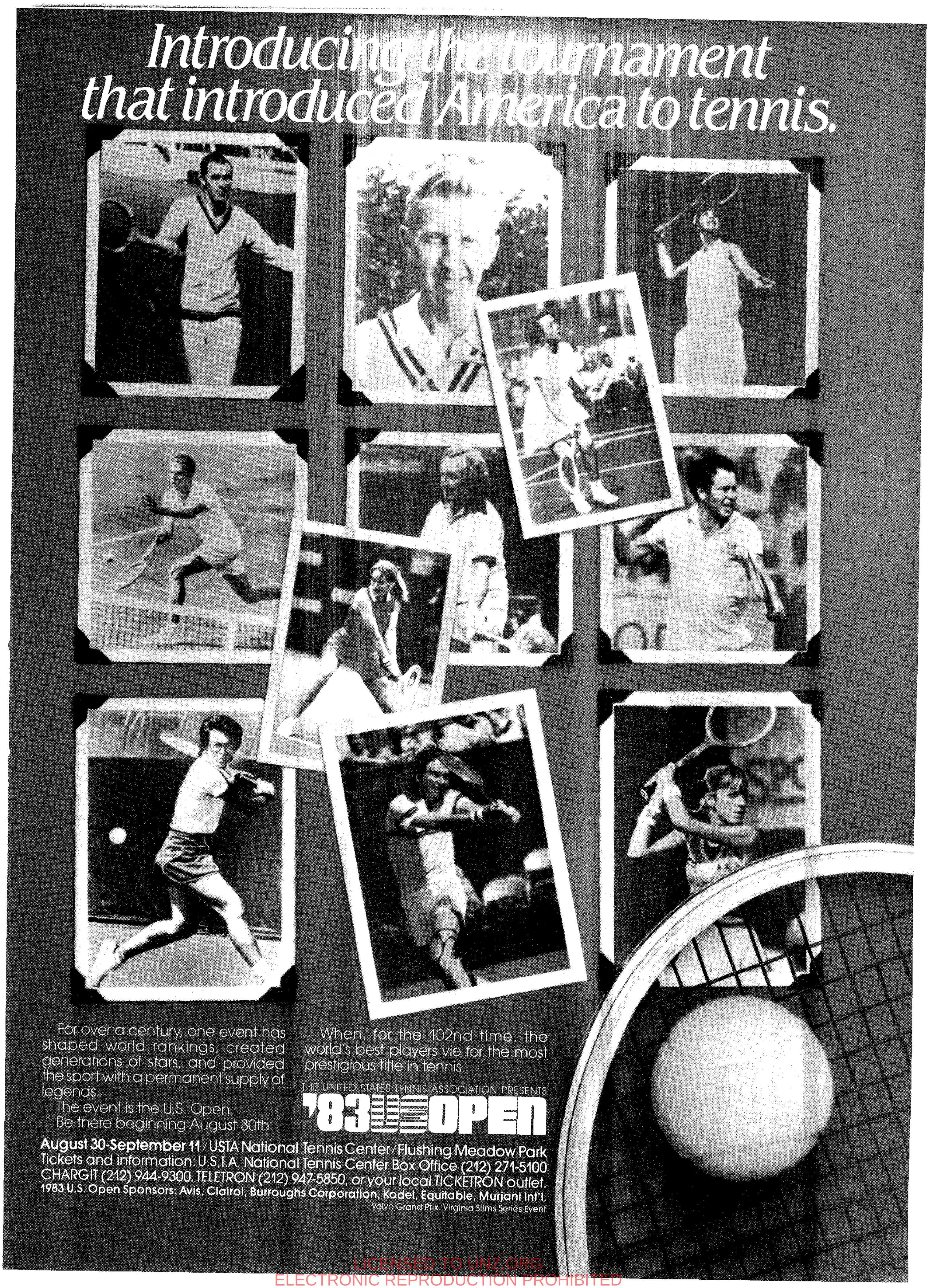
That still doesn't answer the question of why RCA and G.E.C.C., two great corporations, and Lehman Brothers Kuhn Loeb, a highly respected conduit to the public market, have made their resources and purses available to him in such a surprising fashion. That the investing public went for the Gibson offering is *not* surprising; in markets like these, new issues are sold, not bought, and prospectuses are mailed to the customer along with the confirmations that inform him how much he owes for what he has been told to buy. Certain deals, like other types of processes, acquire a momentum of their own, inexorable and powerful, strong and seductive enough to sweep all but the most steadfast and commonsensical along with them. The stock-market drought of the last decade pretty much ensured that when the time came there would be in place a backlog of greed more than sufficient to overcome the declining store of clear thinking.

Happily, it's not a problem for the progenitor himself. As Simon explained to *Fortune*, "I keep wondering why more people are not doing what we're doing." He made this statement, *Fortune* reports, "with an air of genuine bafflement." This seems a mite disingenuous coming from a man who has arguably outnegotiated two of the nation's larger companies and made himself an important fortune in less than two years.

In any event, like Garfield, Simon has earned the right to purr. ■


CASH
AGAIN
Take Gibson public at $27.50 a share, valuing the company at
290 MILLION DOLLARS
YOU SLIPPED! LOSE ONE TURN
$ $
You are now worth $200 million. (If you are Simon, you have made $15 million in cash and commissions and own stock worth $51 million.)

Photograph: Wide World



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Waking Up With Connie Chung

By Desmond Smith

The Latest in TV News: The 'Alarm-Clock War'

TO HEAR CONNIE CHUNG TELL it, she had simply had enough. After seven years of anchoring newscasts for KNXT, in Los Angeles, she was tired of competing amid the "flash and trash" of local television. She wanted to "get away from all the fires and the bodies in plastic bags." And when the people at NBC in New York called, "it was like a bird dropping out of the sky."

It was considerably more than that. This week, Chung, 36, takes over from co-anchors Jane Pauley and Bryant Gumbel on NBC's *Early Today* program, which has been renamed *NBC News at Sunrise.* In addition, she will be replacing Jessica Savitch as anchor of the network's Saturday-evening news show. She will also be contributing regularly as a correspondent to the *NBC Nightly News,* and three times a week she will do prime-time 90-second newscasts.

The extraordinary package NBC offered Chung may be the stuff of a broadcast journalist's fantasy, but it should not have come entirely as a surprise. Connie Chung is one of the hottest names in TV news. Starting out as a reporter for CBS at the age of 25, she impressed her colleagues with her determination, her capacity for hard work, and her charm. Promoted to Washington correspondent at 26, she covered Watergate, the White House, and presidential elections before moving to California to anchor not one but *three* nightly newscasts for KNXT, which is owned by CBS (and where she is said to have earned close to $600,000 a year). Dan Rather, who knew Chung during her Washington stint, recalls that there were a few who predicted that she would not last "through the first snows of winter." Now, he says, "you can't ignore her; she's a nuclear reactor of energy."

It's the kind of energy that NBC News needs. In recent years, ABC, CBS, and NBC have all been turning increasingly to news programming for advertising revenue. And the breakfast-time shows —ABC's *Good Morning America,* CBS's *Morning News,* and NBC's *Today*—with their mix of news and features, have become an important vehicle, attracting 15 million viewers daily. "The 7-to-9-A.M. period is worth somewhere around $130 million a year in advertising," says Robert J. Cagliero, ABC-TV's vice-president for early-morning sales, "and it's growing."

To help boost the audiences for those programs, the networks have, since last year, been mounting an intense campaign for domination of the 6-to-7-A.M. slot as well. The hope is that audiences attracted during the earlier period (when, according to the Nielsen ratings, a mere 7 percent of the country's potential viewers are tuned in) will linger to create a competitive advantage between seven and nine. Since audiences are sold to advertisers at so many dollars per thousand viewers, even a slim lead can mean millions in revenues. And this year the networks are expected to spend an estimated $20 million pursuing the early risers.

Even before NBC's *Today* lost the highly popular Tom Brokaw to the network's *Nightly News,* in December of 1981, the show, which had long led in the ratings, had slipped to second place, behind ABC's *Good Morning America,* with David Hartman and Joan Lunden. And in recent months the revamped *CBS Morning News,* with Bill Kurtis and Diane Sawyer, has been gaining ground and now threatens to bump *Today* into third, something that has not happened in the program's 31-year history.

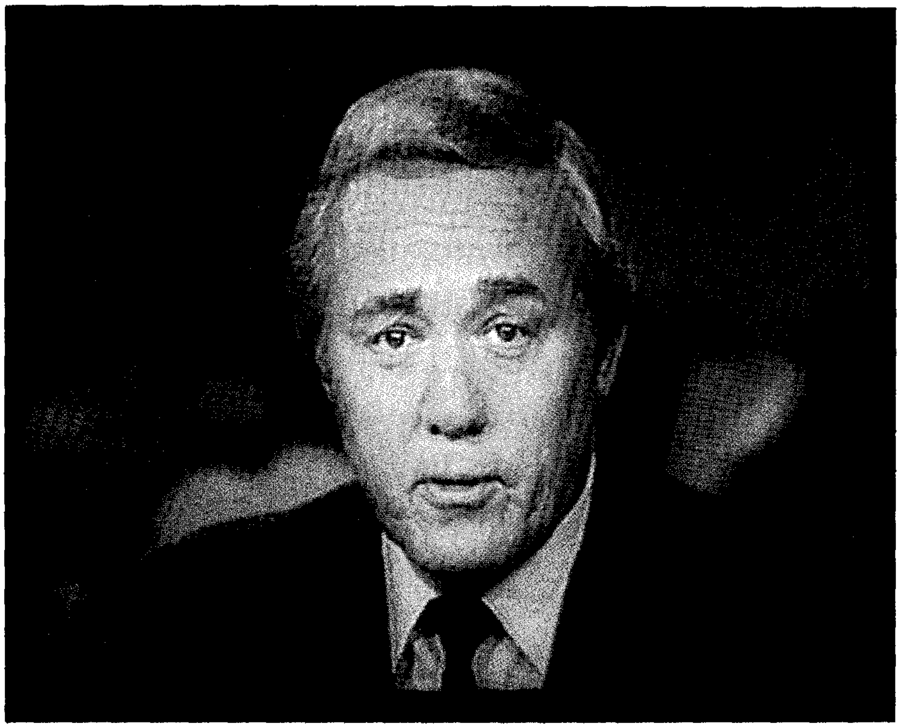
PAULEY AND GUMBEL ANCHORED both *Early Today* and *Today.* By replacing them with Chung for the first half-hour of that two-and-a-half-hour period, NBC hopes to reap benefits that will carry over into the big show. And if the new anchor succeeds in that mission, she is likely to be rewarded with more than enough in future funds and responsibilities to compensate for the grueling schedule she now faces.

Her credentials for NBC's "tenure track" are certainly convincing. She was born in Washington, D.C., the youngest of five daughters of a Chinese diplomat who decided to stay in the United States when China went Communist. She majored in journalism at the University of

Photographed by Roberto Brosan.

"Just a very hardworking young lady."

"…'You can't ignore her,' says Dan Rather of the



Leader: *ABC's* World News This Morning, *with Steve Bell, is in first place.*

Maryland, and spent a summer vacation working on Capitol Hill as an intern to a congressman. Politics and the political process became (and continues to be) her major interest in life.

Chung's first job after college was as a copy clerk for a local Washington TV station. She was soon promoted to newswriter and on-air reporter, and in 1971, she landed what she called her "dream job," in the Washington bureau of CBS News. Her timing was impeccable. CBS—like the rest of the broadcasting industry—had been encouraged by the Federal Communications Commission to hire more minorities. Chung, who describes herself as a member of a "double minority"—Chinese and female—suddenly found herself in the big leagues, with little or no journalistic experience.

Led by William Small, the CBS Washington bureau in the early 1970s was considered the best in the business. Dan Rather was at the White House, Roger Mudd was on the Hill, Marvin Kalb was at the State Department, and Daniel Schorr was covering the federal agencies. "It was an all-star team," recalls ABC News Washington bureau chief Ed Fouhy, who was Walter Cronkite's Washington producer in those days. Fouhy remembers Chung as "one of the rookies," along with Lesley Stahl and Sylvia Chase (who is now on ABC's *20/20*). "She'd be the second reporter on a story," he says. "One of the heavy hitters like Rather would do the evening-news piece, and she'd do the radio and morning-news stories. She was motivated, determined—not a shred of artifice, just a very hardworking young lady."

Dan Rather recalls that Chung "really wanted to be good. In those days, you couldn't be around her five seconds and not know that she was willing to do anything. No assignment was too gritty or grimy, no weather too inclement to send her out. I mean she was literally the first person off the bench to tug at Bill Small's sleeve and say, 'Send me in, Coach.' That was very impressive."

In late 1971, Chung was assigned to the presidential campaign. Her mission was to follow Senator George McGovern. "Connie seized on it for the break that it was," says Rather. "She wasn't the prime reporter, but she was indefatigable. She was at George McGovern's house at five o'clock in the morning for fear that he'd leave by 5:30, and if he didn't leave till 7:30 she'd never complain. She literally was right at his elbow every possible second. As a result, Connie became a one-woman encyclopedia on George McGovern."

Moving to Los Angeles, in 1976, Chung rapidly established herself as one of the best-liked local-TV stars. But the limitations of the job eventually began to tell. "I did love it out there," she says, "but I wanted to report again, particularly in politics. Each election year, I would go to some of the primaries and cover them, and I would cover the conventions for KNXT, but it's vastly different from covering it for a national network, and I could see 1984 tap-dancing its way into my heart and not being able to really grasp at it."

SHE SHOULD HAVE AMPLE OPPORtunity to pursue her fascination with politics in her new incarnation as both anchor *and* correspondent. But her first challenge is to establish her credibility in what has come to be known as "the alarm-clock war." It broke out last year when ABC announced that it was starting a news broadcast that would run from 6 to 7 A.M. NBC quickly followed with a press release of its own announcing that the *Today* show would in effect be expanded to two and a half hours with the addition of *Early Today*. The *CBS Morning News* promptly added an extra half-hour to *its* broadcast.

Who's Been Watching What

	ABC "GOOD MORNING AMERICA"	CBS "MORNING NEWS"	NBC "TODAY"
1981	5,369,000	2,957,000	5,452,000
1982	5,360,000	2,940,000	4,685,000
1983 (to date)	5,735,000	3,347,000	4,380,000

Average number of daily viewers. Source: A. C. Nielsen.

new anchor. 'She's a nuclear reactor of energy'. . ."

Gaining: *Diane Sawyer, of the* CBS Early Morning News, *is a formidable foe.*

A year later, the majority of news watchers are tuned to ABC's *World News This Morning*, with Steve Bell and Kathleen Sullivan. The *CBS Early Morning News* is in second place, and *Early Today* is in third. "Quite honestly," concedes *Today*'s executive producer, Steve Friedman, "we made a mistake. Having Bryant and Jane on the early show hurt the regular show, because there was no *special* time for them. You could catch them at 6:40, or you could catch them at 7:40. If you want to catch David Hartman on *Good Morning America*, you've got to be there at seven o'clock." The damage has been spectacular: In the past three years, more than a million viewers have given up the *Today* habit.

THE EXTROVERTED 37-YEAR-old Friedman is determined to change all that, and one of his first moves has been to recruit *Today*'s Washington producer, Jerry Solomon, as executive producer, to restructure the show's format. Ironically, in light of their new anchor's impatience with her Los Angeles role, they are basing their plans on something similar. "We're going to try to do what no one else is doing," says Friedman. "We want to make a national newscast based on a local format, where you have a weather person, a sports person, a news person, and a business guy. National news programs use their anchors to lead into packages—'Here's a report from so-and-so.' We're not going to do too much of that. We're going to make this program chock-full of news, and Connie's going to carry it all. She can tell us the same things these people can, but quicker, faster. I view it as a radio program—all-news radio on television!"

At this point, Connie Chung is not completely sold on Friedman's "local" concept. She has already vetoed an early suggestion that the show carry movie reviews. "If there were any news about the entertainment industry," she explains, "it would have to be an economic story—like a big studio going under." What the anchor says *she* has in mind for the show is more along the line of live exclusive interviews with, for example, Ariel Sharon. "What I'm interested in," she says with an edge to her voice, "is *comprehensive, hard* news. The pace of local news, yes! But no happy talk, and no fluff."

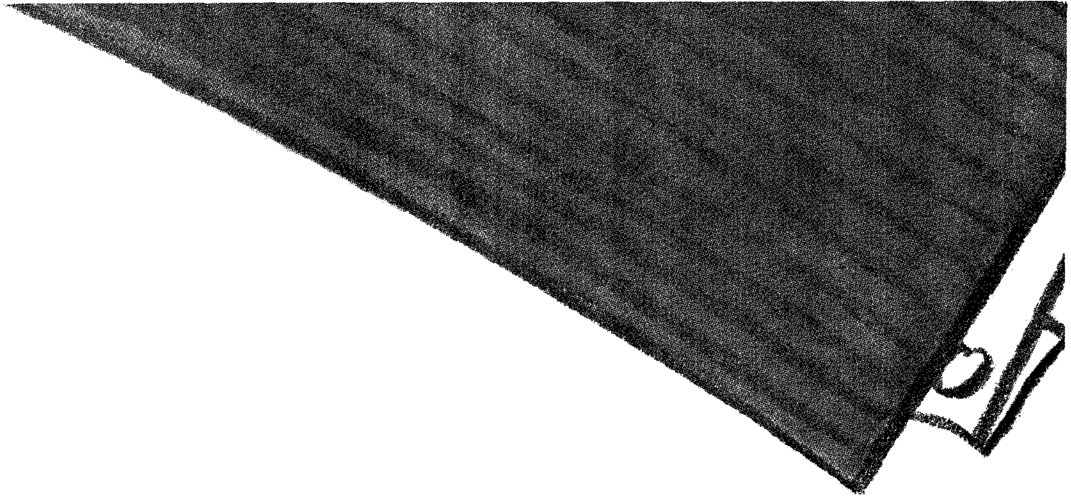
How the differing perceptions of her new job will be resolved remains to be seen. But whatever NBC News management has in mind for Chung on the dawn news, the supercharged ex–Los Angeles anchorwoman sees it as just the start of her day's work. "At 7 A.M. I'll be off and running on other news stories for the evening shows," she says happily. And she seems to have no illusions about the toll it is likely to take. "I've worked the schedule before," she says. "When you get up at three in the morning, you're really tired. And by one in the afternoon, you're falling into your lunch—the face goes right into the pasta! But I've done it. Besides, NBC has a history of workaholics."

No matter which of her multiple assignments Chung may be pursuing, the competition is not going to make her task any easier. Diane Sawyer and Bill Kurtis, of CBS, are the most formidable team in network news today, and their executive producer, Bob Ferrante, 48, is confident of keeping it that way. "NBC is just looking for a fix," he says flatly. "We're doing a better job." Ferrante sees the morning audience as totally different from the one that watches the evening news. "In the morning, people are on the move," he says. "They're not leisure folks. I think the morning audience is looking for information on what's happened since they retired for the evening and what they can expect for the upcoming day. 'How's the world doing? Are there enemy planes en route? Have we found the cure for death? What do I do today?' We provide a service." And Connie Chung? "She's a new factor," says Ferrante, "and we're going to evaluate her very closely. But we'll continue to do our broadcast the way we have."

Meanwhile, ABC News, which currently dominates the 6-to-7-A.M. time period, has just moved Richard Kaplan, formerly the senior producer on *World News Tonight*, into the executive-producer slot. The 36-year-old Kaplan is regarded as one of ABC's most aggressive and competitive news producers, and he has already recruited Patrick Roddy, the senior producer of *This Week With David Brinkley*, and Pamela Kahn, one of the top producers of *Nightline*, for the early-morning show. "They're dynamos!" exclaims Kaplan. "What we are attempting to do on our show is provide the viewer with an unfolding newspaper, but a video newspaper. A very hard-news package that tells you what you need to know, fast and hard."

Even more than Ferrante, Kaplan seems confident of fending off NBC's bid for the early-morning-news lead. "I've been through trying to find programs that fit better with viewers—striving to do this, that, and the other," he says. "All *we* have to do on *World News This Morning* is to cover the eyes off a story."

WHATEVER THE OUTCOME of the alarm-clock war, the stakes for Connie Chung are high, particularly now that NBC has decided to drop Roger Mudd as co-anchor with *Today* veteran Tom Brokaw of the *Nightly News*. "I can't emphasize it enough," says *Today*'s Steve Friedman. "Connie Chung's career is going to rise or fall depending on how this program does." If it does well, that career could rise a long way. ■



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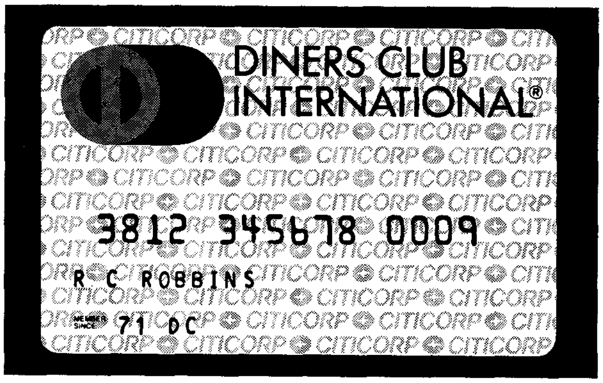

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Old Folks At Home

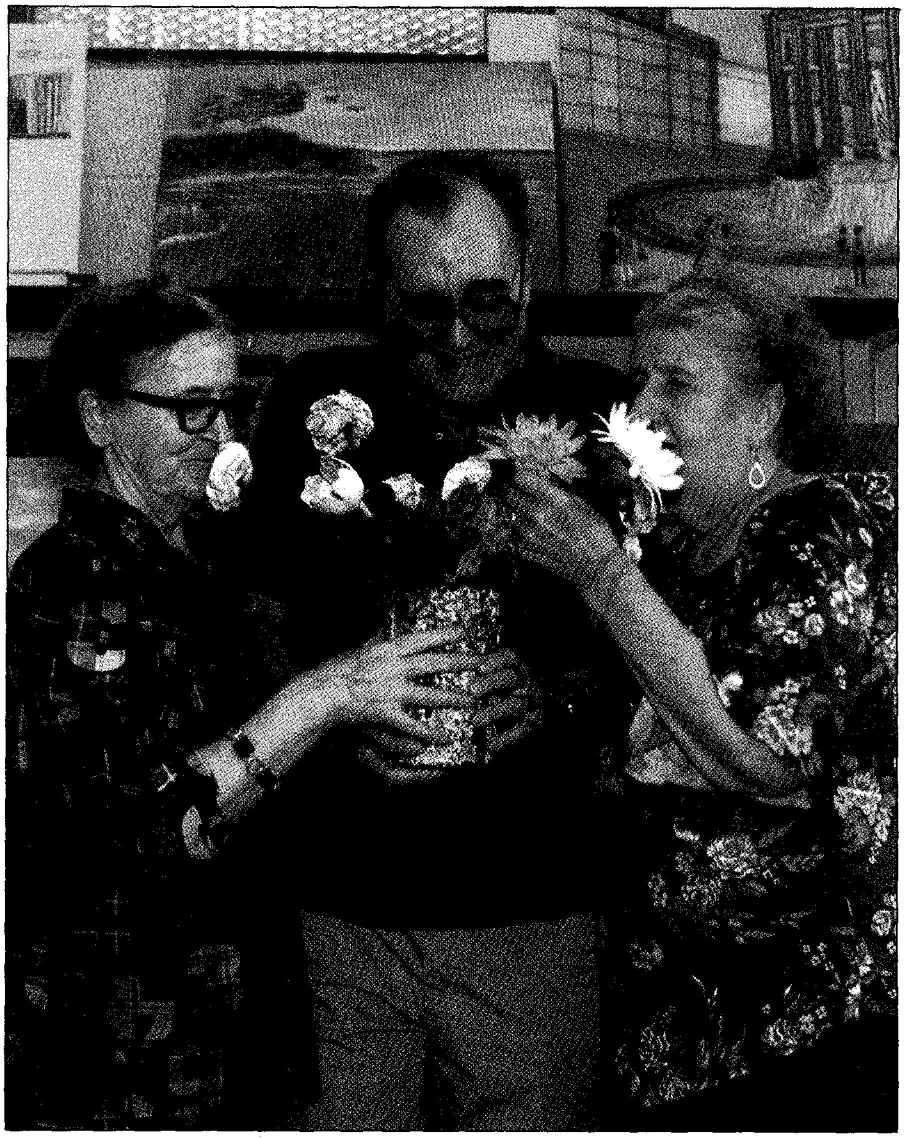
By Ellie King and Deborah Harkins

PEOPLE SHRINK FROM THE IDEA: The day may come when independence for their parents will end, when their apartment must be closed up and a frail, elderly mother or father taken to a nursing home. Inevitably, it is a time of tragic diminishment.

Everyone would like to postpone that day as long as possible. But how can grown children provide for parents who are ailing, who can no longer manage the routine chores that keep a household going? It comes down to practicalities: Who will provide meals? Who will do the laundry? Who will call the doctor? Who will just *be there?* In the old days, daughters and daughters-in-law were expected to stay at home and be the nurturers. Now that most of those daughters and daughters-in-law are working, who will cope?

Help *is* available. There are city and private agencies that will supply homemakers who can feed, bathe, and dress the elderly, housekeepers who can keep the apartment in order, staffers who can tell the aged whether they qualify for Medicaid and food stamps; there are doctors who will make at-home visits, centers that will provide meals, telephone counselors who will call to keep in touch, senior-citizen centers whose caseworkers can obtain help in emergencies.

"It does take persistence to get the help you need," says Rose Dobrof, director of the Brookdale Center on Aging of Hunter College. "There's a richness of services out there—we've increased them enormously in the last fifteen years—but we still don't have enough, and access is sometimes a difficult path. I'm surprised at the extraordinary pa-



Enjoyment: *Nora Cunningham, William Miller, Louise Kuerschner at Isaacs Senior Center.*

Photographed by Lizzie Himmel. Illustrated by James Grashow.

tience and fortitude families show. *Especially* the daughters."

Indeed, for many of the frail elderly, nursing-home care isn't even an immediate option. The city lists a shortage of 90 nursing-home beds in Manhattan, 445 in Brooklyn, and 420 in Queens. "And that's a conservative estimate," says Randy Blom, of Friends and Relatives of Institutionalized Aged (FRIA). "For those who are awaiting placement from their homes, rather than from hospitals, the wait is from three months to a year." Adds FRIA executive director Jeffrey Ambers, "At some of the better-reputed homes, there's a two- or three-year wait."

Here, then, is a listing of some of the programs available for the elderly who need supportive services at home. Some are free, but many cost money, except to the very poor. Nevertheless, the cost of care in a nursing home is likely to be higher—both emotionally and financially.

WHERE TO TURN FIRST

WHO QUALIFIES FOR HELP FROM the various agencies? For guidance about the benefits and services available, anyone may call the Central Information and Referral Service of the **New York City Department for the Aging,** 577-0800. Last year, staffers helped some 85,000 people find out who could aid them. The Central Information and Referral office (280 Broadway, New York, New York 10007) is open Monday through Friday from 9 A.M. to 5 P.M.; those who need advice can also use the department's four local field offices: *in the Bronx,* 2641 Grand Concourse, Rooms B-24 and B-25 (584-1328); *in Brooklyn,* 209 Joralemon Street (855-1208); *in Queens,* 120-55 Queens Boulevard, Kew Gardens (544-1265); *on Staten Island,* Administration Office Building, St. George Ferry Terminal (981-1680). Spanish-speaking information specialists can be reached at 577-0282. The department's flier, *6 Benefits for Older New Yorkers,* setting forth details on Medicaid, emergency assistance, food stamps, senior-citizen rent-increase exemptions, Supplemental Security Income (S.S.I.), and home-energy assistance, is available free from the office at 280 Broadway (send a stamped, self-addressed envelope).

The elderly, and those who are concerned about them, can also turn for advice to the information and referral services on page 50, and to counselors at the city's senior centers (see next page).

"Community-based agencies like ours can let people know who's there to help them in their own neighborhoods," says Suzannah Chandler, director of **Search and Care,** a nonprofit agency at 316 East 88th Street (860-4145) offering counseling and other services to people on the East Side between 86th and 96th Streets. "We do old-fashioned social work—we help people find out about benefits and fill out government forms; we figure out how people can get the kind of practical and chore services that relatives and friends used to provide (we can help obtain conservators, refer people to Meals-on-Wheels or home-care workers; we can send in friendly visitors). That's what many other community agencies do also.

Emergency help, hot meals, home care, companionship —many agencies provide aid and comfort to the aged.

"I'd like to emphasize another important source of help: hospital social-work departments. Many hospital patients are too weak to cope alone when they are sent home, or their apartments aren't set up so they can manage, given their particular illness. And often doctors don't realize this. So, the second day they're in the hospital, patients or their friends should ask to see the social worker and say, 'I'm going to need help!' "

WHO PAYS?

THERE'S NO WAY TO MAKE CLEAR just how New Yorkers can discover what their rights are without pausing here for a few definitions. Since Medicare and Medicaid finance many of the programs listed in this article, some explanations of eligibility and benefits are in order. It should be noted that these explanations focus only on the programs that relate to the elderly; for those who need more details, we list phone numbers.

Medicare: *Part A* coverage, for which the eligible senior citizen pays no monthly premium at all, covers medically necessary hospital care, hospice care (after November 1), and some follow-up care. (The patient pays certain deductibles.) Part A covers those 65 or older who qualify for Social Security.

Any person who is 65 or older may purchase *Part B* coverage for a monthly premium; this coverage pays part of the reasonable charges made by doctors for medically necessary care in hospitals, nursing facilities, clinics, offices, and at home. It helps pay for diagnostic tests, ambulances, drugs administered by an assistant under the direct supervision of a physician, medical equipment, and prostheses. For more information, call the Social Security Administration: *in Manhattan,* 432-3232; *in the Bronx,* 794-2000; *in Brooklyn,* 387-5700; *in Queens,* 526-8600; *on Staten Island,* 979-7760. Staffers can answer questions about the latest regulations and tell the elderly where to find their nearest district office.

Medicaid: Those eligible for New York Medicaid must be United States citizens who have a New York State address and intend to live in the state permanently. Single persons 65 or older must have an income of no more than $367 a month (but the first $20 of income is not counted toward eligibility). One's total assets (excluding home, car, clothing, other personal effects) can't exceed $2,700. Couples may not have an income of more than $534 a month (again, the first $20 of income isn't counted). The resource limit—excluding the same items as above—is $4,200. Each individual may also have $1,500 in a burial fund. Medicaid pays for medical care, care in skilled nursing facilities, surgical and medical appliances, ambulances, ambulettes, and home health care. Certain people whose net income is above the Medicaid income limits but who have met all other Medicaid requirements are eligible for Medicaid coverage through the Surplus Income Program, in which the patient pays some bills and Medicaid pays the rest. For more information, call the Medicaid offices (Medical Assistance Program, 594-3050).

SENIOR CENTERS

ONLY AN ESTIMATED 7 PERCENT OF the city's elderly use the 300 senior centers set up through government and private funding. And yet these centers provide hot lunches (and sometimes breakfasts), counseling on personal problems, trips and recreation, the opportunity for companionship, adult-education classes, help in obtaining benefits, support groups for old folks having problems dealing with their adult children—they are, in fact, a prime access point to social services for the aging.

Just what goes on at a senior center? Programs like those at the **Stanley M. Isaacs Senior Center,** 415 East 93rd Street (427-1100), which, in conjunction with a neighborhood center, serves the 900 seniors in the Isaacs-Holmes Housing Development as well as any other elderly New Yorkers living in the area from 86th Street to 106th Street, Fifth Avenue to the East River. Activities are free, and there are no income limits; seniors need not make appointments, but may just walk in for a meal, participate in the recreational programs, ask for help from the social-work staff.

Area residents who are at least 60 years old, homebound, and unable to prepare meals can sign up to receive a hot meal five days a week through the Meals-on-Wheels program. In emergencies, those getting Meals-on-Wheels may be helped by the center's small home-care fund. (Some people who qualify for home care through Medicaid have to wait as long as eight weeks for a home-care attendant; in such cases the Isaacs Center draws on its home-care emergency fund.)

Sustenance: *James Grant delivers meal to elderly clients of Isaacs Neighborhood Center.*

Other helpful projects: SAFE (Social Activities for the Frail Elderly), in which homebound seniors are brought to the center three days a week for music, dances, discussion groups, lunch, health education. Since this program is for those who are very frail and who have been living in isolation, great care is taken to give thoughtful, supportive help; there's transportation (door-to-door service using vans) and assistance throughout the day for those who have trouble walking. In just a few hours at one of these programs, says the neighborhood-center director, Carol Tweedy, people who have been withdrawn and depressed show interest, animation, lifted spirits . . . they come out of themselves.

Those who are mobile can use the center six days a week; social workers are on hand Monday through Friday to give counsel on Social Security and rent problems and to go to bat for seniors bewildered about how to get help from government agencies; from Monday through Saturday there are recreational activities (yoga, discussion groups, bingo, rap sessions on such things as the trouble the elderly sometimes have with their adult children). Hot lunches are served six days a week; the average contribution weekdays is 14 cents, Saturdays 25 cents. And teenagers escort, and go shopping for, the older folks. Call the number above for answers to questions about any of these programs.

The **New York Hospital Community Clinic,** housed in the center, specializes in geriatric care. Home visits can be arranged for those who do not have a doctor and are too ill to get to the clinic. To qualify, patients must live between 57th and 106th Streets on the East Side. The clinic's phone number is 348-5594.

How can you find out which senior center is located near you? Call the Central Information and Referral Service (see page 37).

And there's more aid and comfort to be had: The Department for the Aging has set up "one-stop" demonstration projects that provide many on-site services adapted to local needs. These centers, the **Community Senior Service Network,** are staffed by professional and volunteer case managers who act as intermediaries between the elderly and the bureaucracy, requesting home care and emergency aid, filling out forms for food stamps and Medicaid, housing applications, etc., and sending them to the appropriate agency for processing—within one or two days in an emergency. The client deals with just one caseworker, rather than having to go to a different office for each needed benefit. The services rendered vary from borough to borough; check with your local office. Here are the locations of the "one-stop" projects: *in Manhattan,* **West Side One-Stop for Coordinated Senior Services,** 2693 Broadway, at 103rd Street (864-7900); *in the Bronx,* the **Senior Hub,** 1511 Olmstead Avenue (892-6900); *in Brooklyn,* **Brooklyn Community Senior Services Network,** 36-43 Nostrand Avenue (891-2880); *in Queens,* **Queens Coalition of Senior Services,** 55-11 Queens Boulevard, Woodside (779-4208).

NUTRITION

THE CITY MAINTAINS 300 SITES FOR hot-lunch programs, serving 33,000 meals a day, five days a week, plus 6,000 home-delivered meals. (There's a waiting list for home-delivered meals.) Some 1,500 people who are homebound will receive a sixth meal every week through 1983. And hundreds, if not thousands, of churches and clubs (such as the Yorkville Luncheon Club, co-sponsored by the Burden Center for the Aging) offer meals, as do outpatient programs for the elderly at health facilities, rehabilitation centers, and food departments at senior-housing complexes. To find where these nutrition centers are, call the Central Information and Referral Service (see page 37).

CARE IN THE HOME

FOR OLD PEOPLE IN POOR HEALTH who are living alone all the time or just during the day while the family is working, some form of home care is a necessity, not a luxury, whether it be therapy following a stroke or merely someone to cook, clean, and help in getting to a medical appointment or out for a breath of air. Fortunately, there is no lack of home-care services in the city.

Unfortunately, they're expensive—but those who are covered by Medicare, Part B, can be reimbursed for some rehabilitative therapy, and the state and city provide free home care for those below certain resource limits.

Monitoring is as essential as money. The home attendant or housekeeper works in an unsupervised setting in which both employer and worker can feel trapped and become abusive to each other. Any family seeking a home attendant or health-related assistance should use the services of a responsible agency that carefully screens, trains, and supervises its staff of in-home workers. The family should inquire about the length and type of training the agency's personnel receive; whether there are refresher courses given, or continuing training in new techniques; and whether the aide has had experience with any special problems involved. "Naturally you want an aide who's compatible with the person she (or he) is going to care for," says Jacqueline Wilson, of the New York regional office of Medicare. "You should try to interview the aide before she comes to work. Some agencies won't let you. So choose the agency that will."

Titles for some of the job categories below may vary from agency to agency.

Registered nurses (R.N.'s—two to four years' training) and *licensed practical nurses* (L.P.N.'s—one year's training) are licensed by the state Department of Education. The tasks R.N.'s and L.P.N.'s will perform are set by the agencies that employ them; ask the agency that sends the nurse to you to enumerate what procedures she will undertake.

Home health aides have completed a basic training program in patient care approved by the state Department of Health. The 90-hour course (60 hours of theory, 30 hours of clinical experience) qualifies them to give patient care (not only bathing, dressing, and exercising the patient, but encouraging him to participate in his own rehabilitation by walking, dressing himself, doing whatever is possible for him physically). Following written instructions prepared by a registered nurse or therapist, the aide can perform simple procedures as an extension of therapy, help with exercise and ambulation, do household chores essential to health care, assist with medications that are ordinarily self-administered, and report changes in the patient's condition.

The cost? We called eight agencies supplying home health aides with state-certified training. Fees ranged from $5.80 an hour to $14.12 an hour; one agency charged on a sliding scale, according to ability to pay. Most had a two-hour minimum. For aides who are on duty for twelve hours, and sleep overnight at the client's home, the charges ranged from $35 to $65 per 24-hour period.

Home attendants prepare meals, do light housecleaning and laundry, provide escort services, help bathe, and assist with dressing and eating, if necessary. Charges for home attendants at the eight agencies called went from $4.50 to $7 an hour; for a twelve-hour day, with the attendant sleeping at the client's house, fees ranged from $40 to $77.

Housekeepers do home-maintenance chores only—cleaning, laundering, marketing, preparing meals, running errands. The rates at the eight agencies we checked went from $5 to $7 an hour.

Here are some guidelines for finding a home-care worker who is both competent and compassionate.

Various types of home care are available from both voluntary (nonprofit) and proprietary (for profit) agencies. The cost of R.N.'s, L.P.N.'s, and home health aides will be reimbursed by Medicare for a limited amount of time if the homebound patient has a treatment plan ordered by a physician, if the care includes part-time skilled nursing care, physical care, or speech therapy, *and* if the patient obtains those services through a voluntary home health agency certified for Medicare participation. (These voluntary agencies, most of them affiliated with hospitals, must meet standards set up in the New York State Hospital Code and must be able to provide the following kinds of specialists: nurses, home health aides, and at least one who is a physical therapist, occupational therapist, or nutritionist. Also, the agency must be able to supply medical equipment.) You can find out which agency near you is certified for Medicare reimbursement by writing for a free copy of the booklet *Home Care Services in New York State* (Home Health Care, Box 2000, Albany, New York 12220). In addition to agencies eligible for Medicare reimbursement, it lists many other home health organizations, giving their range of services (handyman, homemaker, nurse, home-delivered meals, medical equipment, and much more).

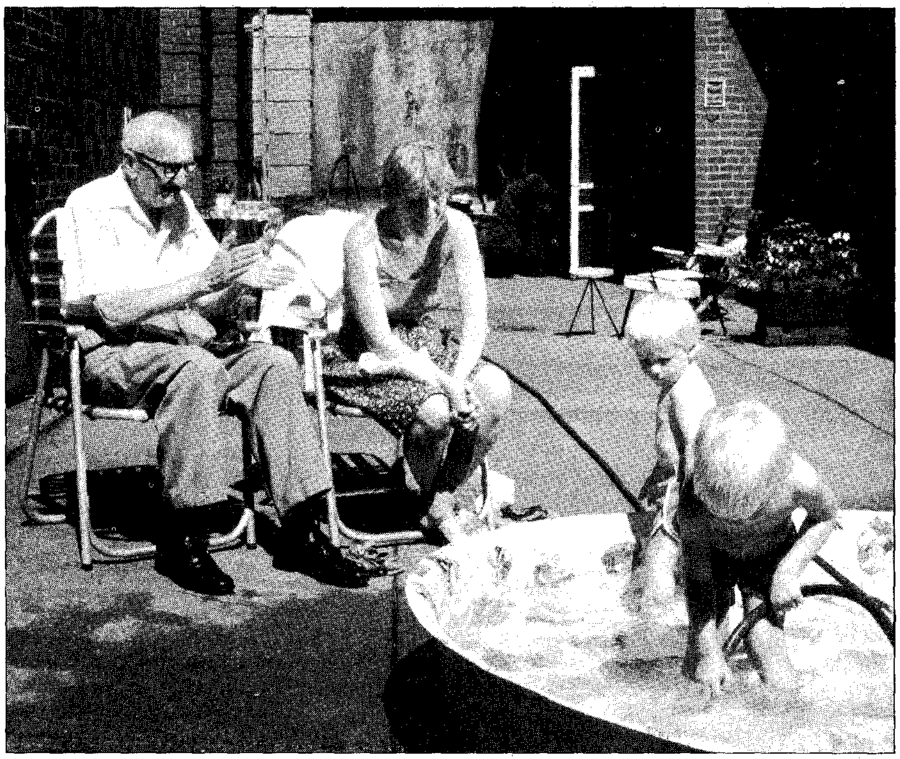
Anybody wishing some guidelines on home care may send for the booklet *All About Home Care*, which explains the duties of therapists, nurses, social workers, and aides; discusses bonding, certification, licensing, and accreditation; gives pointers on health-insurance coverage for home care; and advises the public on just what questions to ask home-care agencies before choosing one. The booklet, produced by the National HomeCaring Council and the Better Business Bureau, is available from the council, at 235 Park Avenue South, New York, New York 10003. Send a 37-cent-stamped, self-addressed No. 10 envelope and a $1 fee.

"Other than Medicare certification, which some voluntary agencies get, there are very few requirements that homemaker–home health agencies must meet," says Florence Moore, the council's executive director. "It's a buyer-beware situation." The HomeCaring Council, organized twenty years ago to set standards for homemaker–home health aide services and to monitor compliance with those standards, can provide a list of agencies that have met the council's guidelines and therefore have received the council's accreditation. To get the list, send a 37-cent-stamped, self-addressed envelope and a $1 fee to the council at the address above.

Voluntary and Proprietary Agencies

THERE ARE HUNDREDS OF REGISTRIES—both voluntary and proprietary—listed in the Yellow Pages under "Nurses" and "Home Health Agencies." The following is just a sampling of agencies supplying nurses and home attendants; we've listed them to give an idea of the kinds of services available and the kinds of fees charged.

Visiting Nurse Service of New York, 107 East 70th Street (main office); there are branches in the Bronx and Queens, but all offices use the central intake number, 535-7404. Visiting nurses give professional nursing care in a patient's home and also act as case managers, determining what other services the patient must have. Does he or she need home care? Physical, occupational, or speech therapy? Social services? The visiting nurse will coordinate these services for the patient; if he or she has no doctor, V.N.S. can arrange for doctors' visits. Fees for nurses are $60 per visit; for home health aides (whose services the



Fellowship: *Village visiting neighbor Susan Dinio and her sons call on Sam Freedman.*

V.N.S. will arrange for if needed), $15 an hour. There's reimbursement by Medicare, Medicaid, Blue Cross–Blue Shield, and other insurance plans. If the patient is not covered by any of these plans, charges are made on a sliding scale based on medical need and ability to pay. This is a state-certified, voluntary home health agency. So, also, are the **Visiting Nurse Association of Brooklyn,** 138 South Oxford Street, Brooklyn (636-7570), and the **Visiting Nurse Association of Staten Island,** 400 Lane Avenue, Staten Island (442-8480).

Selfhelp Community Services, 300 Park Avenue South, near 22nd Street (533-7100), is a nonprofit agency that trains homemakers, housekeepers, and home health aides for both the city and other agencies. The state-certified home-health-aide training includes practice on a mannequin and on medical equipment as well as sensitivity sessions to help overcome religious, ethnic, class, and generational differences and to assist the trainees to cope with distrust ("The girl took it," when the object has simply been mislaid). All home health aides and homemakers must take continuing education. The fee for visits by home health aides is $5.80 an hour ($60 a 24-hour day); call the Community Home Care Department (473-6230). Patients in Queens and Brooklyn who are just above Medicaid income limits are eligible for the Marginal Income Program, in which home health aides' fees are set on a sliding scale, based on ability to pay, from nothing to $1.

The **Community Agency for Senior Citizens** (CASC), 56 Bay Street, Staten Island (981-6226), serves 10 percent of the elderly on Staten Island; the program is free, though participants are asked to make a contribution. The Community Service Society established this agency eight years ago with partial funding by the city Department for the Aging; CASC works with 38 health and social-service providers on the island. *Gap-Filling Home Care Project Services* sends aides who do housekeeping and errands and escort seniors to medical appointments. The *Integrated Home Care Services Project* provides home care, but also—and especially—centralizes case management; the client is assigned a caseworker who will negotiate the bureaucracy for him, coordinating assistance from several agencies. Other CASC offerings: a mini-van to take people to the doctor; regular bus service to shopping centers; a senior-citizen discount program; an anti-crime unit to provide emergency assistance; counseling, information, and referral; monthly outings. CASC helps Staten Islanders 60 or over.

The Homemaker Services Program at **Catholic Charities of the Archdiocese of New York,** 1011 First Avenue, at 56th Street (371-1000, ext. 2029), gives its homemakers training by a registered nurse and other medical-professional staff. Homemakers provide personal care (bathing, dressing, transfer from bed to wheelchair), do light housekeeping, prepare meals, run errands. Bronx, Manhattan, and some Staten Island residents who need this care and who are above Medicaid income limits should call the number above; donations are requested according to ability to pay. Note, however, that there is a long waiting list.

Home attendants may be hired through the **New York State Department of Labor**'s Health Service Placement Center, 1515 Broadway, near 45th Street (869-8000). Workers' duties: personal care, meal preparation, light housekeeping, marketing. Attendants must have a year's experience at a similar job; their references are checked. Fees: a minimum of $4 an hour; all jobs must be for four hours or more. Sleep-in attendants receive $50 for a 24-hour day. Staten Island residents should call 447-2931.

Home Care: What the State Provides

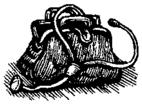
THE STATE'S **Long Term Home Health Care Program** ("Nursing Home Without Walls"), created by legislation passed in 1977, is offered to New Yorkers who qualify for care in a skilled nursing facility (a nursing home for patients who need round-the-clock nursing care) or a health-related facility (for patients who need a lower level of skilled care). Once a doctor or nurse has certified the patient's need for this care, he receives supportive services that let him stay in his own home: physical, speech, hearing, or occupational therapy, for instance, medical supplies, home-attendant services (up to 45 hours a week) or care by a home health aide, doctors' and nurses' visits, home-delivered meals, help from social workers, transportation to social day care, and even home maintenance—removing a step, say, to make the use of a wheelchair possible. The total cost to the state can be no more than 75 percent of the average cost of care at a comparable level at a residential health-care facility.

There is no charge to patients who are Medicaid-eligible. Patients above Medicaid-eligibility limits must pay. (But, rather than dealing with various agencies themselves, they have social workers to coordinate their care, and this can be a big advantage.) Also, note that once privately paying clients have depleted their incomes to the point where they fall below Medicaid limits, services will be paid for by Medicaid.

In 1982, 1,192 patients were being served through the program (also called the Lombardi program, for the legislation's sponsor, State Senator Tarky Lombardi Jr.). For information, get in touch with the Long Term Home Health Care Program. The main (Manhattan) office: 790-3030. Local centers: *in Manhattan,* 790-8066; *in the Bronx,* 920-6631; *in Brooklyn,* 946-5200; *in Queens,* 526-7787 (Jamaica) and 886-5555 (Flushing).

Home Care: What the City Provides

THE **Home Care Program** OF NEW York City's Human Resources Administration is currently providing assistance to some 36,000 people, who receive visits from home attendants or from housekeepers. To qualify for free care, applicants must have their need for this aid verified by a doctor, must be certified by a caseworker from the H.R.A.'s General Social Services office, and must be within Medicaid resource limits. Patients who feel they qualify for the program should call their General Social Services office; a caseworker will be sent to interview those who are homebound. To find out where your local G.S.S. office is, call 553-6391. Often a hospital's social-work department will help a patient being discharged get enrolled in the Home Care Program. A housebound client whose income is marginally above Medicaid limits can receive care through the Surplus Income Program, in which he pays his surplus income toward the cost of the care and the city pays the rest.



MEDICAL HELP

Doctors Who Make House Calls

THE PROBLEM OF FINDING A DOCtor is not easy for the elderly, many of whose physicians have retired or are frail and elderly themselves. The Department for the Aging maintains a limited list of doctors, dentists, podiatrists, and opticians who will make house calls (they may or may not accept Medicare reimbursement). Call the Central Information and Referral Service (see page 37) and someone will check the list for you. Also, some of the social-service agencies mentioned in this article put people in touch with doctors who come to the house. And check the display ads under "Physicians and Surgeons" in the Yellow Pages—they list groups of doctors who make house calls.

Doctors Who Accept Medicare As Full Reimbursement

GeriCare, A NEW, NONPROFIT MEDical and referral service for seniors, particularly those without their own doctors, maintains a roster of physicians and surgeons in every specialty, all with staff privileges at major hospitals, who will accept Medicare assignment as full payment of their charges. Call 873-1887 and a GeriCare staffer will refer you to the appropriate doctor, or write for the list of physicians to GeriCare, 785 Park Avenue, New York, New York 10021. A dentist in the group offers a one-third discount for the elderly. (Medicare does not cover dentistry.)

Doctors, dentists, nurses, psychiatrists, opticians, and social workers *will* make house calls.

Geriatric Clinics

CARE AT A CLINIC, OFTEN IMpersonal and particularly tiring for the elderly, cannot always be avoided, and there are many hospitals throughout the city, each serving a specific area, with special geriatric outpatient divisions. Locate them through any senior center with a referral service or through the Central Information and Referral Service (see page 37).

Mobile Mental-Health Teams

MANY OF THE ELDERLY NEED PSYchiatric help—they may have lost the ability to make decisions for themselves, or, because of mental or psychological problems, they may have become a danger to themselves or others, or feel isolated from the social-service system. Those 65 or older who are in this situation can receive visits from a mental-health crisis-intervention team (psychiatrist, social worker, registered nurse) sent out by the **New York State Office of Mental Health.** (Services vary from borough to borough.) Team members will work with the patient or his family or friends to get the appropriate agency involved. The aim: to see that the patient gets the treatment required, as well as sustaining help—home care, meals, whatever's needed—so that institutionalization can be avoided. (Note: Mobile teams should be called only when a homebound elderly person appears to have a *mental-health* problem, not when there's a medical emergency.) To reach the teams, call: *in Manhattan,* 496-7760; *in the Bronx,* 931-0600, ext. 2266; *in Brooklyn* (only portions of Brooklyn are served), 735-1334; *in Queens,* 464-7500, ext. 4034.

Programs for the Frail Elderly

THE PROGRAMS NOTED BELOW reach out to homebound senior citizens through teams of visiting nurses, social workers, and home attendants. Check to see if the hospital in your neighborhood offers similar help.

The Chelsea-Village Program of **St. Vincent's Hospital** (C.V.P.), on West 12th Street; apply by writing to the mailing address, 153 West 11th Street, New York, New York 10011, or by calling 790-8066. The C.V.P., developed by Dr. Philip Brickner, works with the severely disabled or the homebound aged referred by friends, neighbors, clergy, or relatives. The patient is treated by a St. Vincent's team of physicians, nurses, and social workers, all paid by the hospital. There are no income limits; patients must live in the hospital area (Little Italy, Chinatown, Chelsea, Clinton, the Village west of Fifth Avenue) and must be unable to leave home, lack adequate health care, and be willing to receive the C.V.P. team. Staffers who visit the patient may note that he or she needs other help, and they'll coordinate care from other agencies: telephone reassurance for social contact; physical and respiratory therapy; home health care. Social workers on the team give counsel and help the elderly apply for the benefits to which they're entitled.

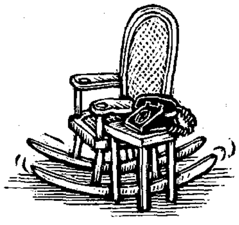
The program works. One 67-year-old woman, retired for two years, had become a recluse who spent all her time eating. As a consequence, she developed morbid obesity, diabetes mellitus, and severe heart failure, and therefore was homebound. Following a call from a distant relative, C.V.P. arranged for initial hospitalization and then supervision by the C.V.P. team. Within fifteen months her weight dropped from 335 pounds to 196, and her medical complications were controlled. She began to go out once a week, joined C.V.P.'s telephone-reassurance program, and finally left on a trip through the Panama Canal to California, a lifelong dream.

Montefiore Medical Center, 111 East 210th Street, the Bronx (920-6631). The *Home Care Program* provides fully reimbursed nursing care; visits from social workers; physical, occupational, and speech therapy; doctors' visits; and home health aides to those who are Medicaid- or Medicare-eligible and who live in the Bronx or lower Westchester. (Medicare- or Medicaid-eligible people who live in other boroughs also qualify for the program if they have ever been patients at Montefiore.) Those who are eligible should call the number above.

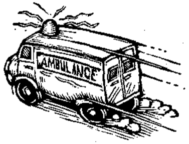
The *After Care Center* works with the physically disabled whose ability to function has improved so that they can get about independently in the community. There's no fee; clients must be eligible for either Medicaid or Medicare and live in the Bronx or lower Westchester. Patients get physical and/or occupational therapy, special rehabilitation where necessary (climbing stairs, for example, if the patient lives in a walkup), health counseling, and social services. Personal relationships are encouraged in group therapy sessions, and patients have formed a "telephone tree," through which they maintain contact outside the program. The normal course of treatment runs from four to eight months; it's available Monday through Friday from noon to 3 P.M. The hospital arranges transportation by ambulette, with fees on a sliding scale. Those eligible should call the number above.

The *Day Center for the Elderly* is a support program for the frail aged in need of continuing supervision. It's administered by the medical center jointly with the **Mosholu-Montefiore Community Center,** which is adjacent to the hospital, at 3450 DeKalb Avenue, the Bronx (881-8084). Those eligible: Bronx residents 60 or over who are physically, socially, or emotionally disabled, who can handle their personal needs with minimal assistance, and who have stable home living arrangements at night and over weekends. The center provides medical assessment and therapy for disabilities, but it is not only a medical center: It has a community atmosphere, and gives group and individual psychological therapy, counseling for those with special needs—like widows—and a complete range of support services, including daily exercise, discussion groups, and outings. Activities are held for about five hours a day; patients may attend as many days as required. Fees are charged on a sliding scale. Some transportation is reimbursable by Medicaid; the rest is charged for on a sliding-scale basis. There is no Medicare or private-insurance coverage.

There are other day centers throughout the five boroughs. Check with your local senior center, with your doctor, or with the other information-and-referral sources listed in the article to find out whether there's a day center near you.



Here's where the elderly can turn in a crisis—when care is needed, and needed *now*.



EMERGENCY!

Crisis Intervention

THE **Red Cross** STEPS IN WHEN DISASTER strikes—and not just earthquakes, fires, and floods. It's a crisis, for instance, when a man is rushed to the hospital with a collapsed lung, leaving his paralyzed, bedridden wife alone, their apartment door ajar. That happened recently; a neighbor telephoned the *Emergency Senior Services* program of the **American Red Cross,** which sent out a homemaker within the hour to care for the wife until a permanent homemaker could be obtained from a social-service agency.

That's the sort of assistance E.S.S. gives—care when someone must leave behind an elderly person who is helpless. E.S.S. should be called, in addition, if an isolated senior citizen is discharged from a hospital and has no one to care for him; the service provides a bridge (for a maximum of two days) to fill the gap until the hospital's aides—homemakers, nurses, whatever—show up.

E.S.S. should also be called in housing emergencies—if an elderly person must leave home because there's no essential service (lack of heat or hot water, serious building deterioration, and the like) or he's been the victim of a crime, of family abuse, of landlord harassment, or eviction (except for nonpayment of rent). The Red Cross will provide emergency housing—an individual furnished room plus the services of a caseworker to help him return home or find other housing. E.S.S. help is available to those who are 60 or up, ambulatory, and maintain a permanent residence but must suddenly leave that home in a crisis (not for the chronically homeless); also to the isolated and frail who are in the middle of an emergency. To help people in these situations, call the service at 787-1000, ext. 8108, 8141, or 8142.

If an old person is left without heat for days despite repeated complaint calls, the Red Cross's *Coping With the Cold* program will take over. A Heat Team will be sent out to winterize one room, distribute a heat kit (see below), take the vital signs of the client and make medical referral if necessary, and call in caseworkers to help if that's needed. The heat kits (blanket, heating pad, sweater, cap, socks, gloves, hot chocolate, and broth) are also available free every year from December 1 until March 31 at certain hospitals and senior centers in all the boroughs. And if the senior needs shelter because his apartment is cold, the Red Cross will provide it in health-care facilities, respite facilities, and the like—places designed to meet the special needs of the aged. (Usually they're given private rooms.) Getting assistance from Coping With the Cold takes a day or two of advance notice unless it's an emergency situation. To ask for help from the C.W.T.C. staff when it's cold again, call the Central Information and Referral Service (see page 37).

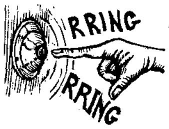
Beeping for Help

WHAT MANY PEOPLE WHO LIVE alone fear most is the kind of accident or illness that will leave them lying helpless in their apartment for days. What if someone falls in the bathroom and is unable to get to a phone? Participating in a telephone-reassurance program (see next page) is one safety measure; in addition, two services—the beeper system and the Post Office Early Alert System—are set up to meet just this dismaying possibility.

People who subscribe to the **Emergency Alarm Response System** (EARS) get a small, wireless button that can be worn on a belt or carried in a pocket. A computer attached to the wearer's telephone will dial for help the instant the "panic button" is pressed, sending a signal directly to a control monitor in the emergency room of the Metropolitan Jewish Geriatric Center, which serves Manhattan and Brooklyn. (For similar services in other boroughs, see below.) The person assigned to the monitor board will try to call the subscriber, and if there is a busy signal or no answer, will dispatch one of five designated "responders" living nearby (neighbor, superintendent, etc.) to check in person. If necessary, the responder will call the appropriate emergency service. The system includes a timer that may be set for 12 or 24 hours; if the subscriber fails to reset the timer at the end of that period, the emergency system goes into effect immediately. The subscriber must be careful not to cry "Wolf!" by pushing the button accidentally. The cost: $20 a month, plus a $30 installation fee. Similar beeper emergency services—like EARS, sponsored by member agencies of the Federation of Jewish Philanthropies—are available in Queens, the Bronx, and Westchester, and there's a version for the deaf too. The services are open to everybody; to inquire, call the Jewish Information and Referral Service, 753-2288.

The Post Office Early Alert System

THE **P.O.E.A.S.** IS FOR SENIORS LIVING alone who have registered with the city's Department for the Aging. The appropriate carrier station is then notified, and a red dot placed on the registrant's mailbox. If no mail is picked up for two days, the postman calls the Central Information and Referral Service; staffers try to reach people whose names are on file as emergency contacts. The drawback: Many elderly people receive little mail other than Social Security checks.



TELEPHONE REASSURANCE; FRIENDLY VISITING

BOTH OF THESE ACTIVITIES ARE mainly for social purposes, but they also provide a check on the health and safety of the isolated elderly. Below are some programs not allied with senior centers or other comprehensive-care agencies.

Telephone Reassurance

ANYONE WHO NEEDS HELP AT ANY time of the day or night should call **Help Line** (532-2400), a fourteen-year-old nonprofit agency. Volunteers provide crisis intervention, information, referral, suicide-prevention counseling, and, what's most important, a listener. "We give very concentrated training in listening skills," says director Amy Hohn. Those who would like to receive a weekly telephone-reassurance call are rung up by volunteers at **CheeRing**, Help Line's sister service. Call the number above to get in touch with CheeRing.

"Some people don't want to chat; they just are relieved to have someone checking on them," says Norma Barrer, executive director of Volunteer Services to the Elderly of Yorkville, 865 Madison Avenue, near 71st Street (744-0425). V.S.E.Y.'s program is called **Telefriend.** "We call them daily; some just say, 'Hello. I'm fine. Thanks for calling.' " If they're not fine—if no one answers—Telefriend people keep on calling until the office closes, at which time they'll alert a designated friend of the senior citizen or an appropriate agency. But some seniors want to get to know the volunteers who call them, and discuss politics, problems, the outside world. And on Sundays, seniors who receive calls during the week turn about and do outreach calling. To volunteer or be telephoned, call the number above.

At the offices of the Human Resources Administration's **Telephone Reassurance Service,** senior-citizen volunteers call homebound men and women (sometimes daily, sometimes once a week). "The people we call are mostly depressed and lonely; when we call they get a chance to air their feelings," says assistant director Michael Ginnadeo. Homebound people 65 or older who'd like to be called should phone the service's central office at 420-7221, 7222, or 7223. The volunteer callers are chosen from among the membership of the city's senior centers.

Two telephone-reassurance services, sponsored by the Associated Y.M.-Y.W.H.A.'s of Greater New York, train callers at Long Island Jewish–Hillside Medical Center: **Gustave Hartman Y.M.-Y.W.H.A.,** 710 Hartman Lane, Bayswater (471-0200), and **Kings Bay Y.M.-Y.W.H.A. Senior Center,** 3643 Nostrand Avenue, Brooklyn (648-2053). The numbers listed are for volunteers and for those who'd like to be called.

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Friendly Visiting

Village Visiting Neighbors (AND its allied visiting-neighbor programs) sends volunteers as young as 15 and as old as 89 to call on the homebound elderly once a week. "But it's a two-way street," says V.V.N.'s Laura Scharf. "Our seniors have things to share with the visitors; some are teaching their volunteers to knit, to do needlepoint, or they'll spend the hour drinking tea and listening to opera records together. And the visitors take the hosts out for walks, to shop ... they bring a little bit of the outside world to people who've got to spend most of their time in small apartments." If you'd like to have a visitor call on you, or if you'd like to be a visitor, call 929-5869. This central number will put you in touch with Village Visiting Neighbors and allied programs in Chelsea, Clinton (Times Square), Southbridge Houses, the East Village, Stuyvesant Town–Gramercy Park, and midtown east.

"Most of our volunteer visitors are between 18 and 30," says Iris Reiter Green, director of volunteer services at **Project Dorot,** a nonprofit agency at 251 West 100th Street. "But our most enthusiastic volunteer is 85. She sees three people every week, then comes in to the office to stuff envelopes." Dorot serves the isolated homebound elderly on the West Side between 59th and 125th Streets, and once a month the agency holds gatherings where younger and older people can get together and socialize. If you would like to have a visitor come to your home, or to be a volunteer, call Ms. Green or Sheila Hochman at 864-7410.

The solitary homebound get quite a lot of regular looking after under the **Senior Companion Program** of United Neighborhood Houses. For two hours a day, five days a week, a senior citizen will be visited by a volunteer who is 60 or older and who can provide companionship, take the client outdoors, do light shopping, write letters, and even (since volunteers receive training and supervision) fill in government forms and be in touch with social workers. Volunteers have limited incomes and receive a small stipend. To become a volunteer or to request a visitor, call United Neighborhood Houses, 101 East 15th Street, 677-0300.

To be part of the visitors' program of **Volunteer Services for the Elderly of Yorkville,** call executive director Norma Barrer at 744-0425. Volunteers spend an hour or so a week visiting the homebound who live between 50th and 96th Streets on the East Side, helping with reading, mail, checkbooks, walks, shopping. Teenagers and adults are active in the program. Avid homebound readers should ask about V.S.E.Y.'s library-book-delivery service.

Volunteers at **West Side Ecumenical Ministry to the Elderly,** 165 West 86th Street (724-3500), are expected to make a year's commitment to the visiting program. They give an hour a week to informal visiting or—if the old person is particularly isolated and lonely—counseling, helping the senior regain a sense of dignity and make decisions. The volunteers get training in how to be a visitor, and are matched with the homebound to ensure compatibility.

SENILITY AND ITS LOOK-ALIKES

According to the President's 1978 Commission on Mental Health, "senility is a term loosely applied to thousands of older Americans, yet as many as 20 percent or 30 percent of those so labeled have specific conditions that can be diagnosed, treated, and often reversed." Senility that has a purely organic cause (progressive deterioration of the brain) has many names—Alzheimer's disease, for instance, or senile dementia, or organic brain syndrome. The symptoms: repetitive or irrelevant conversation, memory loss except for incidents long past, poor hygiene, disorientation as to time or place, and decreased participation in family or community life. What can therapy do for patients with progressive deterioration of the brain? It can alleviate anxiety, help patients respond to stimulation, and give them a chance to interact with others (they are often isolated) and participate in pleasurable daily activities.

Patients who have the symptoms noted above, however, may not have progressive deterioration of the brain. The symptoms may be the result of depression after the death of a loved one, low hemoglobin or blood sugar, abnormally high or low blood pressure, loss of sight or hearing, or adverse reaction to medication. Many of these conditions can be treated and reversed, usually through some form of "reality orientation," or through proper nutrition or medical care.

There are several institutions in the metropolitan area treating the symptoms of senility.

Service Program for the Aging (S.P.A.), a division of the International Center for the Disabled, 340 East 24th

Street (679-0100). S.P.A. gives day treatment for Alzheimer's disease and other dementias and offers help in carrying out a treatment program at home. It offers a full day's activities—discussions, recreation, exercise, and shopping for lunch—but it's primarily designed around reality orientation, which breaks daily life into its simplest components. There are constant reminders of the day, the date, the season, who the patients are, where they are, who's who in their family, and their responsibilities to themselves and their relatives. If a home attendant is required for those living alone or with working families, the attendant gets training and goes to S.P.A. staffers' discussion groups on problems and progress. Relatives are counseled, too.

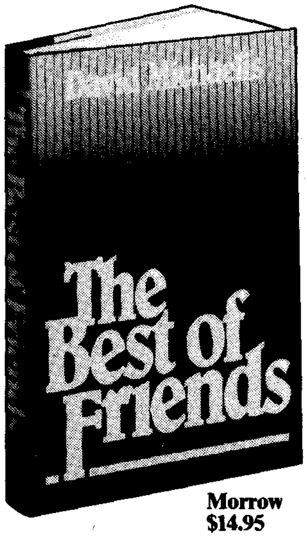
Ability to function can vary enormously. At one S.P.A. session, an immaculately groomed and apparently alert woman was unable to name a single item purchased for lunch, because she had a severe speech dysfunction; another had to be persuaded to put shoes on instead of the slippers she had worn. Saddest of all was the woman who couldn't read the date (written in huge letters on a blackboard) without her glasses. It took 30 minutes to help her remember where her glasses were and where she had left her handbag (on the floor next to her)—and after much opening and closing of the bag, the glasses remained unused.

Social functioning improves after training, and anxiety can be alleviated. In some cases, deterioration may occur after treatment ends, but the relative success of the program is best summed up by one man: "I used to have a vegetable. Now I have a mother again."

Patients must be at least 55 years old, live in the community (not in a nursing home), have a degenerative brain disorder, have a regular physician, and be ambulatory, and transportation into Manhattan must be available. Fees are charged on a sliding scale. Medicare and Medicaid cover the initial evaluation and any speech or occupational therapy required; for those who qualify, Medicaid pays for day treatment and transportation.

New York Service Program for Older People (SPOP), 188 West 88th Street (787-7120). There's a mental-health clinic providing group or individual therapy, either at home or at the SPOP office, to West Side residents 55 or older who have emotional problems or a previous history of mental illness. And there's the Continuing Treatment Program (C.T.P.), a day program offered five days a week to the chronically mentally ill; it includes evaluation, counseling, individual and group therapy, recreational activities, and outings, as well as lunch and transportation by van. Fees are set on a sliding scale from $1 to $50

Friendship between men.



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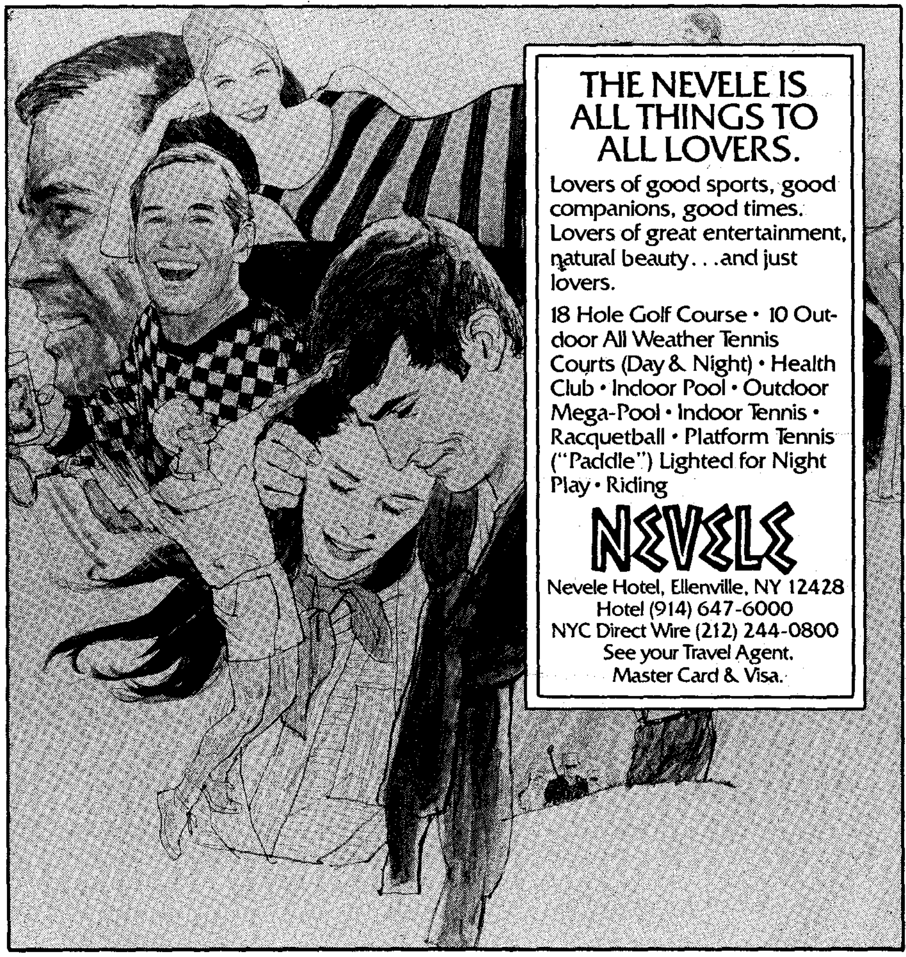

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Burke/Cornell Dementia Services, 785 Mamaroneck Avenue, White Plains (914-948-0050, ext. 2477). This is a day-center program that includes reality orientation, individual and group therapy, and a complete program of creative-art therapies, providing opportunities for supervised social contacts for those who have Alzheimer's disease. The center has a support group for patients' relatives. Fees: $64 a day, or lower—on a sliding scale—plus the cost of private transportation. Medicare pays for the initial evaluation and speech and occupational therapy, and Medicaid will cover the day-treatment program.

SERVICES FOR THE BLIND

A PERSON'S SENSE OF LOSS AND isolation becomes even more traumatic when vision becomes acutely impaired or lost completely—and diabetes, glaucoma, or cataracts often cause that loss. Adjustments must be made to a completely new life-style, an adjustment always difficult for the elderly even under optimal conditions. The best training methods enhance the use of other senses, but all too often the aged have multiple handicaps; hearing may be impaired, as well as the sense of touch (this is a common side effect of diabetes). Fortunately, in all cases (unless a legally blind person refuses to register with the state Commission for the Blind and Visually Handicapped), rehabilitative services are free, as is the transportation for the first evaluation.

New York City has several agencies, each taking a different approach to helping the blind remain as independent as possible. Here are three of them.

The **New York Association for the Blind** (the Lighthouse), 111 East 59th Street (355-2200), and the **Queens Lighthouse,** 60-05 Woodhaven Boulevard, Elmhurst (899-9100), send staff members to a person's home to help him cope with the simple activities of daily living, such as cooking safely, bathing, dressing, moving about the house, and doing the housekeeping chores. Special tricks and adaptations, such as a plastic model of a certain food, a raised marker, or even a safety pin in a particular spot, can be the key to identifying an object or making a bed neatly. Mobility outside the home with a long cane or human guide is also part of the program where it's feasible. There is follow-up and the encouragement to join in the recreational activities offered. And there's a service for older adults with low vision.

At the **Jewish Guild for the Blind,** 15 West 65th Street (595-2000), similar mobility and orientation training is given in a model apartment that includes both a gas and an electric range. Here, too, the trainees are encouraged to develop hand skills and leisure pursuits that can carry over into their home lives and eventually into group activities similar to those offered at the guild's training center. And there are many other services. In the summer, participants in the Group Work Program, developed specifically for the elderly, are transported daily to the Jewish Home for Aged Blind, in Yonkers, where they participate in outdoor programs, including gardening, nature walks, and adaptations of games such as basketball and golf. Specially designed housing for the blind has been constructed on the grounds of the Yonkers facility.

Center for Independent Living (C.I.L.), a program of the New York Infirmary–Beekman Downtown Hospital, 318 East 15th Street (674-7580), will teach those with visual impairment how to manage their households. This is a free program for those 55 or over in the five boroughs who need the service; staffers come to the client's home and teach him adaptive skills. "Most of our clients have had their sight for the major portion of their lives, and they need to learn how to care for their homes once again," says Ann Yeadon, assistant executive director.

The center also provides the blind all over the country with a self-study program—six-cassette sets, and a large-print transcript in four areas: housekeeping skills, personal management, sensory development, and indoor mobility skills. The cassettes are $25 each ($6 for just a transcript). A companion piece is a manual for use by a friend, to ensure that directions are being followed correctly. The manuals are $5 ($3 for the one on personal management). For $3, C.I.L. also offers a self-study community handbook and directory of resources.

AID FOR THE ONE WHO COPES

MOST OF THE CARE GIVEN THE elderly is undertaken by family members or close friends. Their support can mean anything from an occasional phone call to grueling round-

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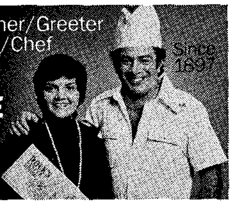

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the-clock care for the bedridden. When their responsibilities are great, the care givers themselves need a break.

Temporary Shelters

When a senior citizen needs post-hospital convalescent care, or when the family care giver is ill, or when the one who copes goes on vacation, call the Visiting Resident-Respite Program of the **Metropolitan Jewish Geriatric Center,** 2901 Boardwalk, Brooklyn (266-5700, ext. 204). Located in a renovated Coney Island hotel, the center offers temporary care; the patient may stay from one to six weeks—but not more than three times in one calendar year. Services include nursing, meals (special diets if needed), private rooms, recreation, and whatever medical or social work is required. The fee, $65 a day, is eligible for Medicaid reimbursement but is not covered by Medicare. Reservations at least two weeks in advance are advised.

People 60 or older who do not require medical or nursing attention may stay up to 30 days in a senior-citizen center converted from a former Catholic school for girls. **TempCare, Aging in America,** 1500 Pelham Parkway South, the Bronx (824-4004), has 21 private rooms; the temporary residents get meals, housekeeping services, and a chance to participate in the recreational program of the senior center (discussion groups, games, needlework, art classes). The fee is $32 a day; a sliding scale is used when income is limited. There is no Medicaid or Medicare reimbursement. Reservations are advised, but in a family emergency, call TempCare; a room may be available.

Support Groups

Even when the parent is well loved and respite care willingly given, the responsibility for constantly bathing and dressing him and handling problems can be a burdensome thing. That's why the care givers get together in support groups. "You're not 'supposed' to complain when you're talking about your parents," says David Stern, executive director of the **Lenox Hill Neighborhood Association,** which runs such a support group. "But there's anger and frustration sometimes—because other family members won't help out, or because the care givers are exhausted and need a break . . . whatever. It's important that they talk to people who really understand what they're doing, and who tell them once in a while that they're doing a good thing." An example: One young couple took in the wife's father, sleeping in the living room so he could have the bedroom, caring for him for eight years—making sure he did

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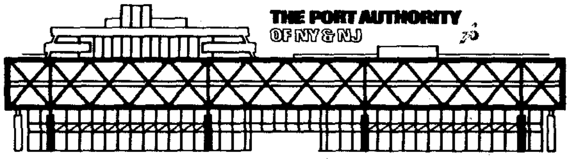
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18, Thursday 4-6 PM "Irving Frank's Big Band" 30's & 40's Music
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as much as he could (like answering the door), involving him in their lives. Though this was lovingly done, they needed the listening and understanding—and the chance to vent their feelings—that they got at Lenox Hill's support group.

The group meets twice a month. Those who live on the East Side between 59th and 96th Streets may attend (there's no charge). Call the association (331 East 70th Street) at 744-5022. Or check with a senior center in your neighborhood to see if it knows of other support groups.

If a family member has Alzheimer's disease, get in touch with the **Alzheimer's Disease Society**, 2 West 45th Street, for a referral to a support group near you. The society holds monthly educational meetings and will mail you a quarterly newsletter. Call 719-4744 if you live in New York or Connecticut; call (201) 224-0388 if you live in New Jersey.

HOUSING

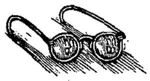
HOUSING IS ONE OF THE MOST INtractable problems for those wishing to remain at home, regardless of their mental or physical status. It has become all but impossible to find adequate—to say nothing of special—housing for the elderly. In most instances, a caseworker's advice will be to "stay in your apartment no matter what happens."

To cope with the problem, the city government has developed a system of subsidies, all with some income and asset limitations, to enable the elderly to rent a more expensive apartment than would normally be possible. Unfortunately, most subsidized apartments have long waiting lists or are not even accepting applications. (There are 20,000 senior citizens on the waiting list for subsidized housing.) Because of the bewildering array of guidelines and regulations, the best advice for anyone needing subsidized-housing assistance is to seek aid from an attorney or professional in the field. (Social workers at the various senior centers or caseworkers at some of the agencies listed in the "Further Resources" section should be able to help or to guide seniors to the right expert.)

For those wishing to stay where they are, the city provides some benefits to those elderly who meet strict income and resource limitations. There's a real-estate-tax exemption (up to 50 percent) for some homeowners; an IT-214 "circuit breaker" tax credit or cash payment of up to $250 for some homeowners and renters; the Home Energy Assistance Program, a cash benefit or payment to utility or fuel companies for those spending a high percentage of their income for utility bills. The rent-increase exemption for qualifying seniors in rent-controlled and rent-stabilized hotel rooms and apartments has recently been declared unconstitutional; this decision is being appealed, however, and while the case is on appeal, the exemption program is continuing as usual. Ask for advice and help in filling out forms at a senior citizens' center, or call the Central Information and Referral Service (see page 37).

Several agencies give respite (temporary) care when a senior citizen's family goes on vacation.

* * *



FURTHER RESOURCES

THERE ARE OTHER SERVICES AND programs for the elderly besides those already listed in this article. Here are a few of them.

The **New York City Human Resources Administration,** Social Services Department, 250 Church Street (553-6391), takes calls from seniors or their friends and relatives who want to find out about the H.R.A.'s *Protective Services Program* (social workers will check on old people who can no longer manage their affairs, or who are the victims of neglect or abuse) or the *Home Care Program* (applicants should be Medicaid-eligible; see "Home Care: What the City Provides," page 41). Information on the *Home Energy Assistance Program* is obtainable by calling 334-9774. The HEAP program specifies: Payments are made to utility or fuel companies (up to $215 per winter for oil heat, $175 for gas heat) for those who qualify. Welfare and S.S.I. recipients qualify, as do the working poor. Applications must be filed before August 31.

The **New York State Commission for the Blind and Visually Handicapped** provides information and referral to agencies that will give the totally blind and legally blind personal-grooming and homemaking training as well as job training, mobility training, and counseling on higher education. Some services (like homemaking training) are free to all, others are free to those who come within certain income limits. *New York City* residents should call the central intake office, at 163 West 125th Street, 678-2500; *Long Islanders* should call the office at 175 Fulton Avenue, Hempstead, (516) 538-7070.

The **Catholic Charities Services for the Aging Unit,** 1011 First Avenue, near 55th Street, sixth floor (371-1000), takes calls from the elderly or their friends, relatives, and neighbors inquiring about help in a crisis, how to get benefits, where to find homemakers—all the practical concerns of the aged. Social workers do evaluations and act as advocates for the elderly. There is no charge for the service, which is nonsectarian.

JASA—Jewish Association for Services for the Aged; main office, 40 West 68th Street (724-3200). You can turn to this voluntary social agency if you need information, referral, or counseling, whether you're elderly or simply concerned about someone who's elderly. Social workers will tell you where to go for assistance with your problem—the need for homemakers, for delivered meals, for aid in getting government benefits, whatever—and will help you obtain it. When a person in need is homebound, a social worker will visit the client and work with him, his family, or his neighbors. There are 21 JASA offices; main offices in the outer boroughs are: *in the Bronx,* 2488 Grand Concourse, 365-4044; *in Brooklyn,* 44 Court Street, 852-0880; *in Queens,* 97-45 Queens Boulevard, Rego Park, 263-4700; *in Nassau-Suffolk,* 158 3rd Street, Mineola, (516) 742-2050.

The **Jewish Information and Referral Service,** 130 East 59th Street (753-2288), a department of the Federation of Jewish Philanthropies, will give information on nursing homes, housing for the frail and the self-sufficient elderly, senior centers, lunch programs, home-delivered meals, and will also describe the counseling and long-term-planning help that's available through federation agencies. Anyone in the five boroughs and Nassau, Suffolk, and Westchester Counties may call the service.

Institute on Law and Rights of Older Adults, Brookdale Center on Aging of

Hunter College, 425 East 25th Street, New York, New York 10010 (481-4426), has both attorneys and social workers on staff providing research, backup, and training for attorneys, social workers, nurses, and other professionals dealing with the elderly. A simplified chart on entitlements (Medicaid, S.S.I., and the like) is available to the public free (send a self-addressed stamped envelope); call to be put on the mailing list of the *Senior Rights Reporter,* a free newsletter noting changes in the law.

"Senior Summary," a bi-monthly newspaper published by the New York Junior League, has features on all sorts of subjects of interest to the elderly: leisure activities, laws, medicine, recipes, listings of free events—plus three pages of information on agencies to look to for aid to the homebound, telephone reassurance and complaint resolution, senior-citizen programs, discounts, paid employment, and finding volunteer work. A year's subscription is available for $4 from the Junior League, 130 East 80th Street, New York, New York 10021.

When an elderly parent cannot be cared for at home any longer, family members can turn for assistance to **Friends and Relatives of Institutionalized Aged,** 425 East 25th Street, New York, New York 10010 (481-4422). This nonprofit consumer-advocacy group—a band of citizens concerned about the care given in institutions—is supported by foundations and by contributions (membership, $15 a year). "Families should not feel guilty when people reach this decision—it's a last resort," says Randy Blom, Placement and Complaint Service director. "If this is the decision, our goal must be to make these institutions' facilities better. We try to make sure relatives know what their rights are—let them know it's not a question of dumping the relative and letting the institution take over completely." To that end, FRIA publishes *A Consumer's Guide to Nursing Home Care in New York City* (free to members), which not only lists nursing homes and explains family members' financial responsibilities but tells how to select a home. FRIA gives telephone guidance on choosing a home and counsels relatives on how to register effective complaints. "If they're too intimidated, we may make a call for them, or check out their complaint; if there's a nursing home that has a lot of complaints registered against it, we'll organize the relatives into a chapter and have them work with community leaders—assemblymen, senior centers—and put pressure on the home to change," says Ms. Blom. "Things would be so much easier," says Rose Dobrof, a FRIA co-founder, "if people could talk more about it . . . would plan, would say 'What if . . .?' early on, while everybody is still healthy." ■

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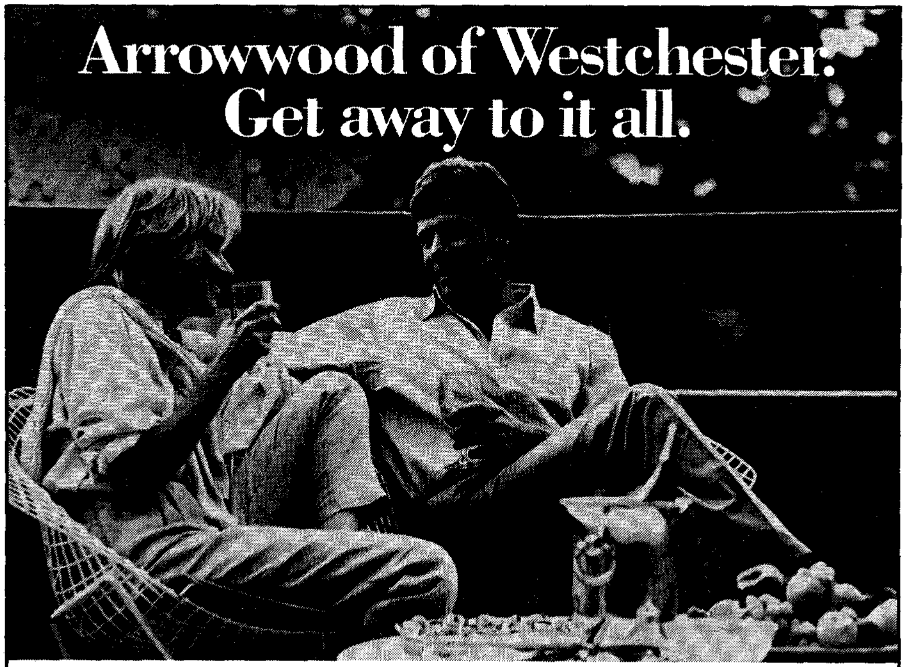
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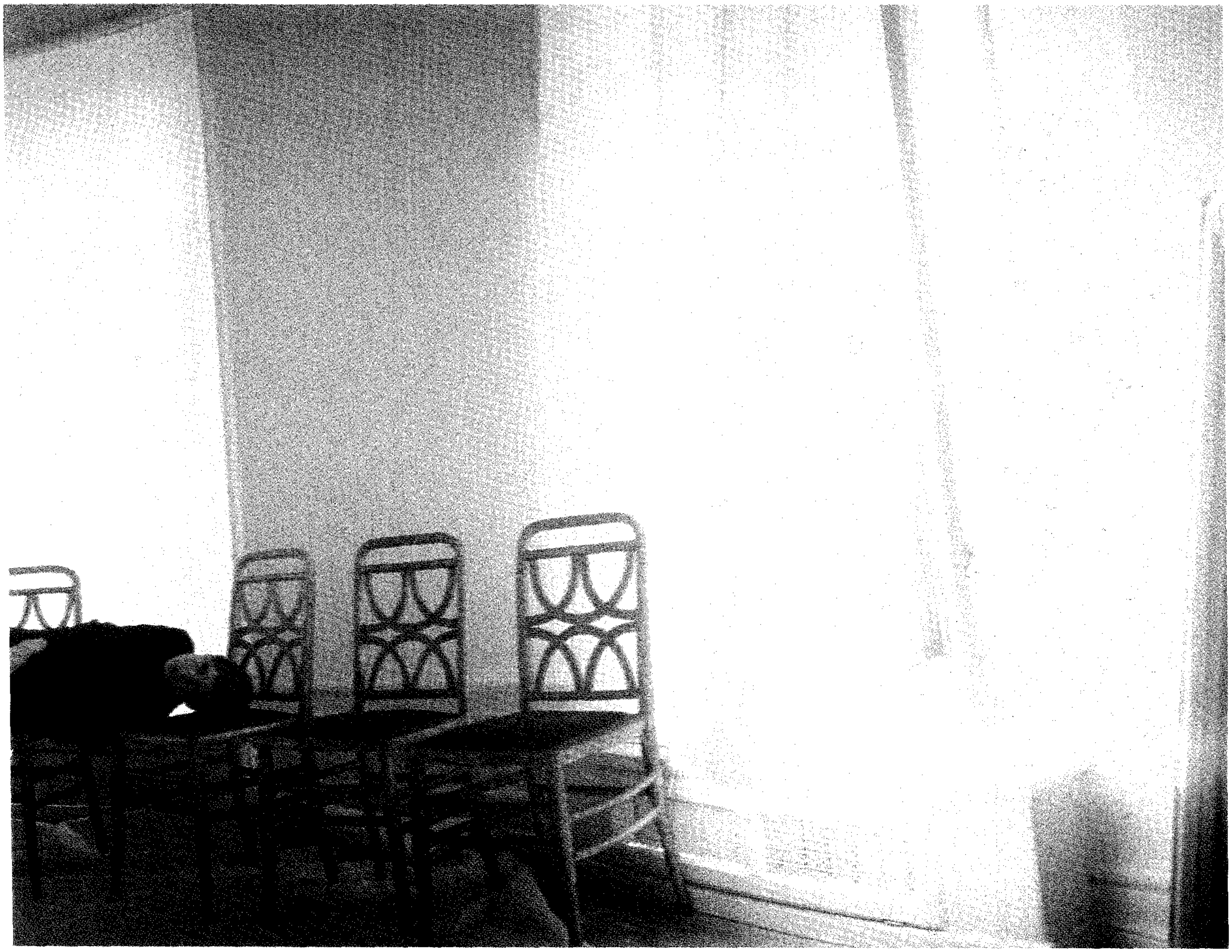
INSIDE INF

By Anna Wintour

Some photographers begin shooting interiors out of a desire to blend architecture-and-design training with an artistic bent. Others do it just because they're curious to see how other people live. What about their own homes? Admittedly, they don't spend too much time in them, but these interiors often reveal the same sensibility found in their work. Three internationally acclaimed photographers recently agreed to turn their cameras on their own interiors for us. Here are the results.

ORMATION



DEBORAH TURBEVILLE

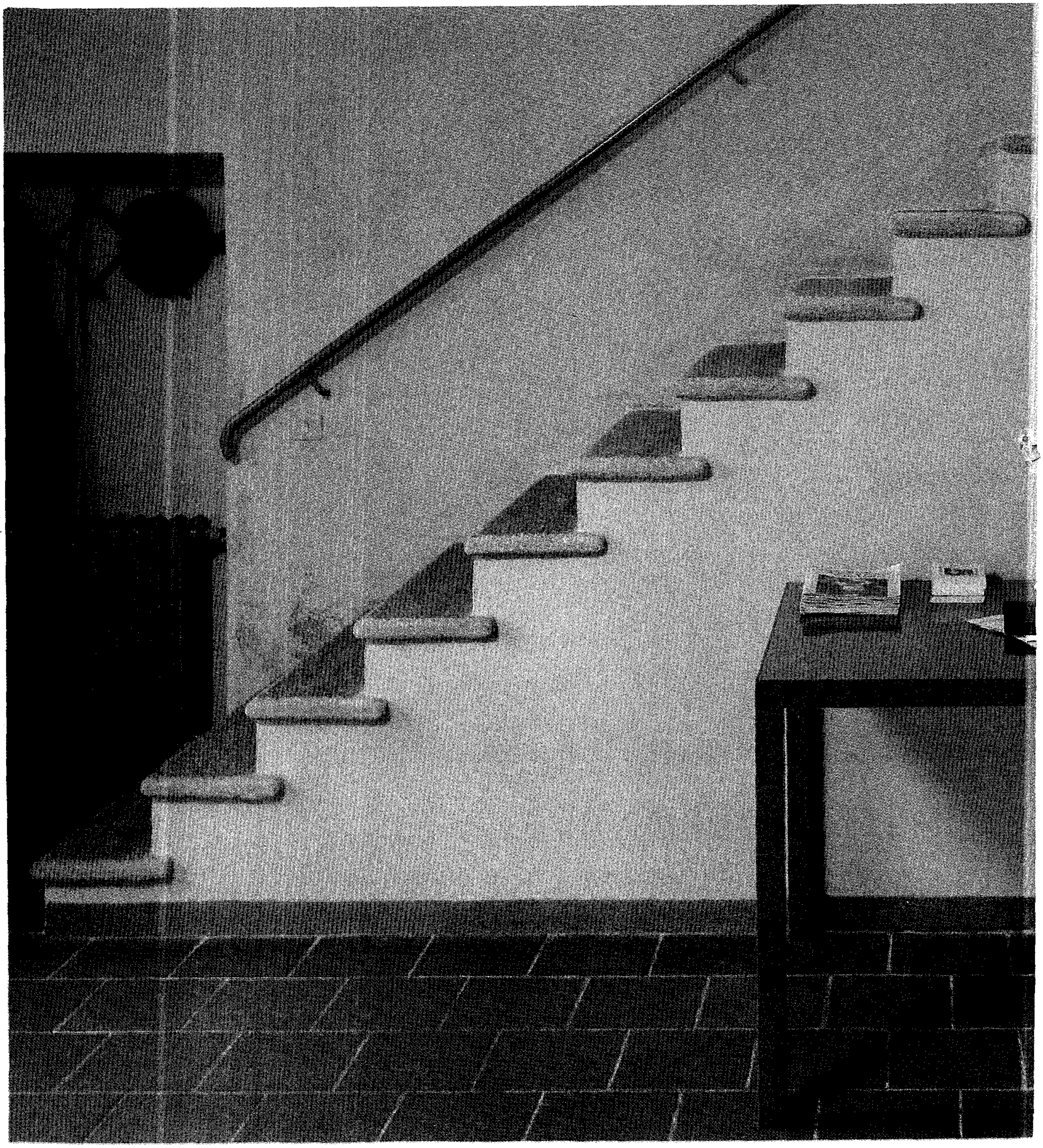
"My apartments have always had the vague look of a hotel room that someone is staying in for the duration of the war," says Deborah Turbeville. "I travel a lot, so it's a practical solution, but it's also an aesthetic one. I like rooms to look just a little unfinished—the way I like my photographs."

Turbeville doesn't like lofts, but likes the loft style in the old-fashioned setting of her four-room Upper West Side apartment. "I like living with a minimum of things," she says. "I like things to be breezy."

Associate: Jacques Dehornois.

OBERTO GILI

Photographing interiors on three continents has given Oberto Gili "a lot of ideas" for his own house, a 100-year-old converted barn outside Turin, Italy, which he shares with his wife, Giusi, and three dogs. But Gili likes to do much of the work himself, which is why, after six years, the house is unfinished. "But when something is finished, it's boring," Gili says.



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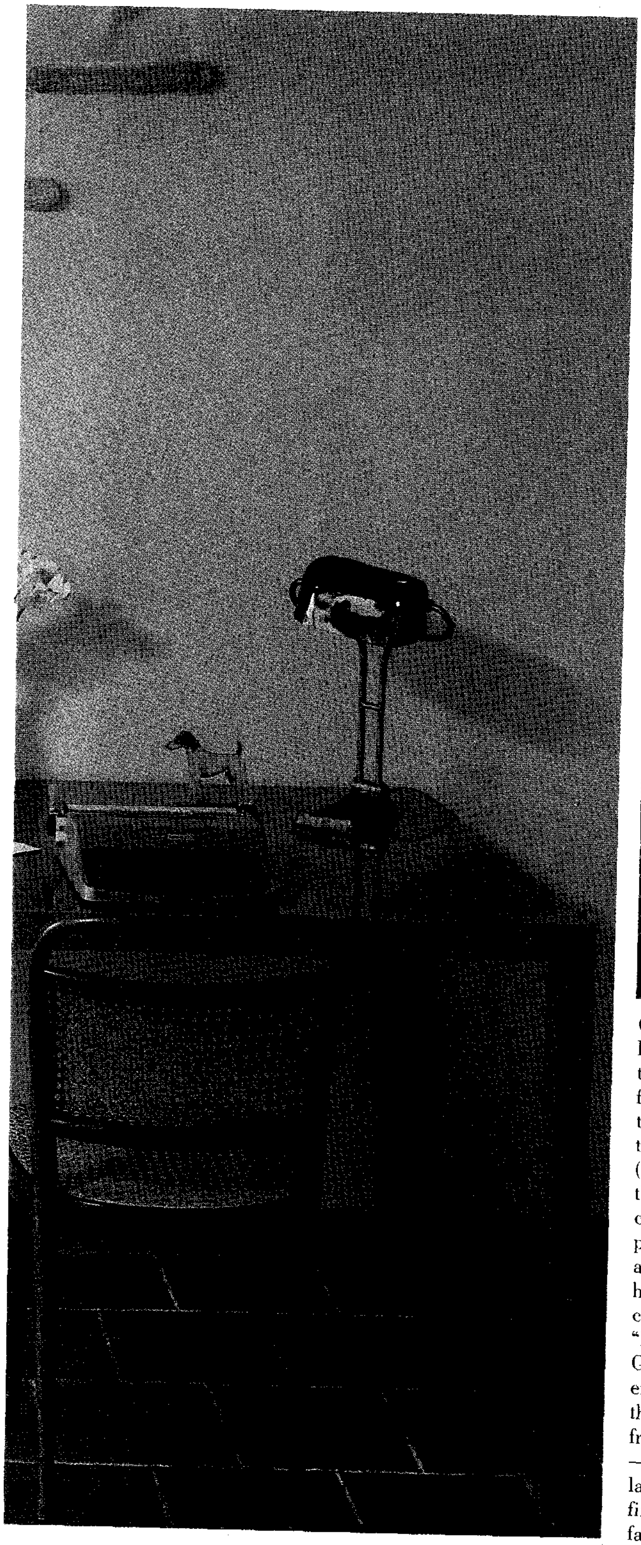
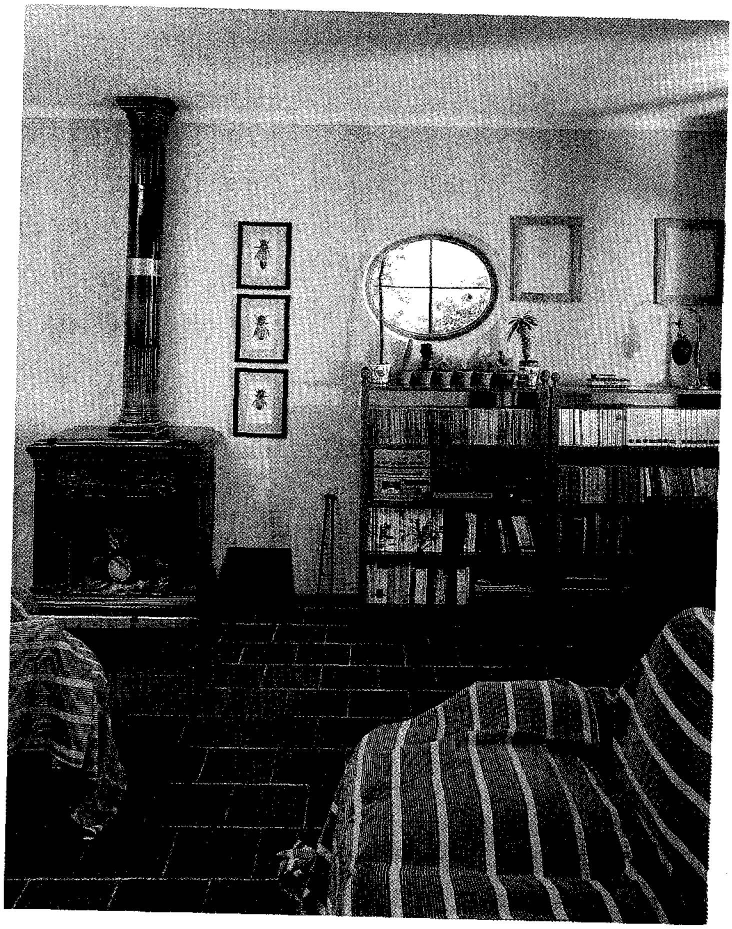
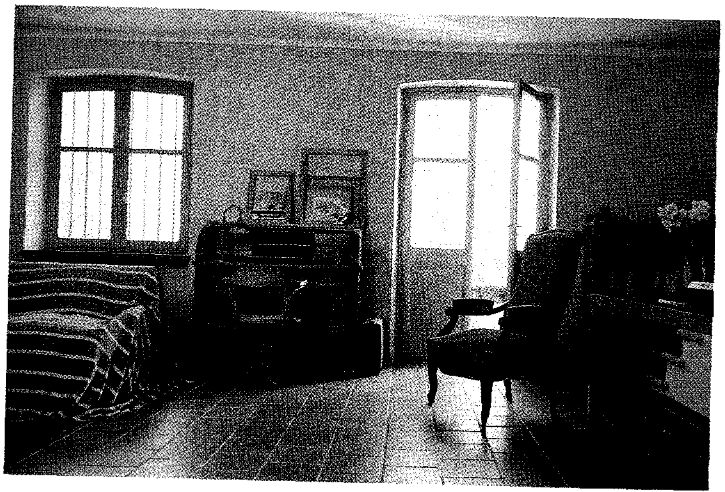
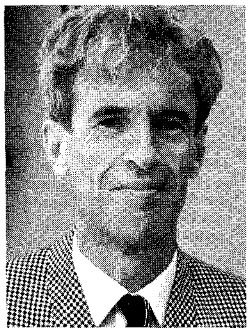




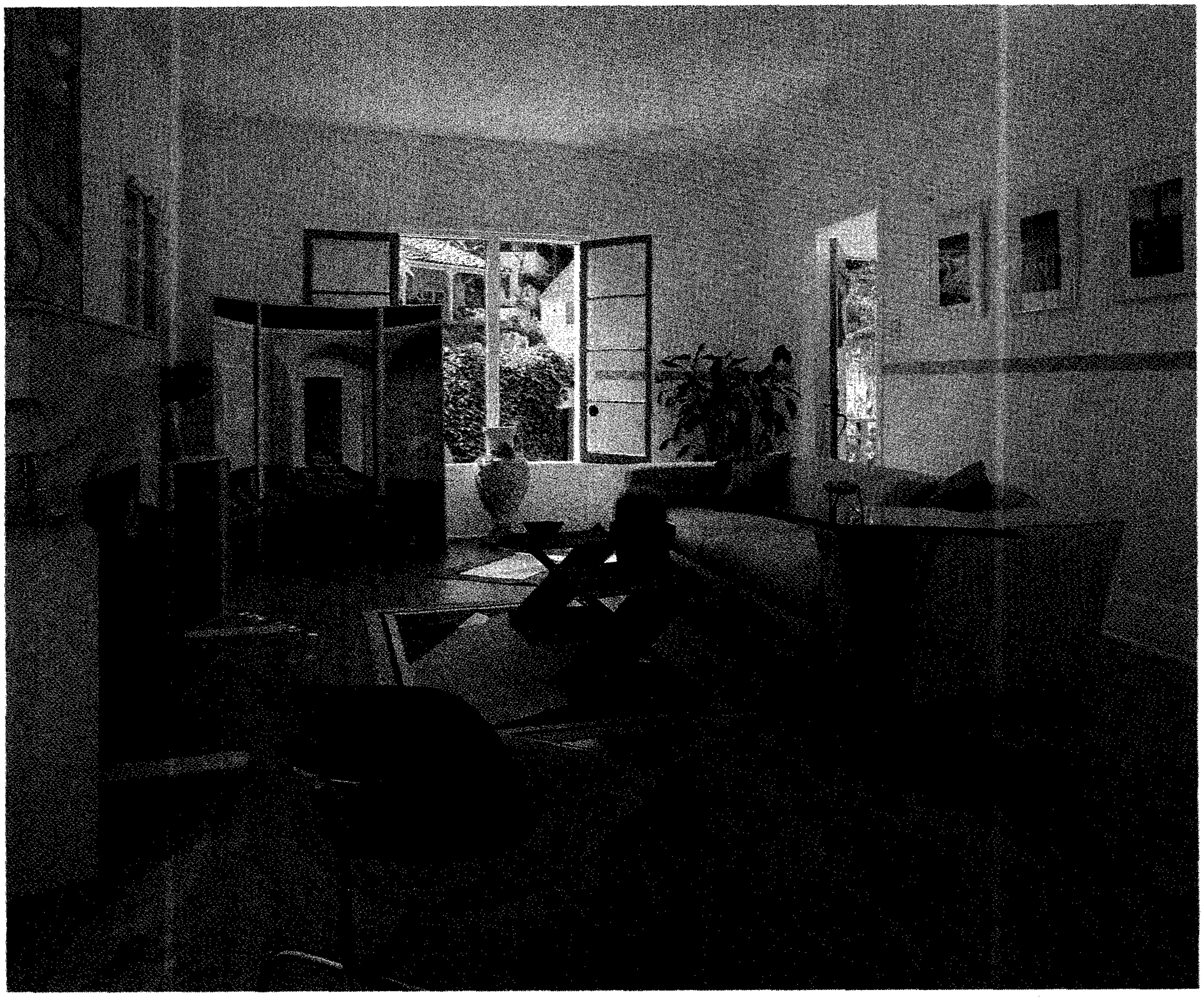


Gili applied tinted limestone to the walls throughout the house for a peachy-pink glow that complements the easy-care ("Remember, we have three dogs") terra-cotta-tile floors. Empty picture frames (top and above) will eventually hold prints of bees, cows, and chickens. "I'm a city boy," says Gili by way of explanation. He made the rolling bookcases from modern materials—steel and plastic laminate—then added finials for an old-fashioned look. The red lacquered table (left) was also designed by Gili. The stairs are made of local gray granite.

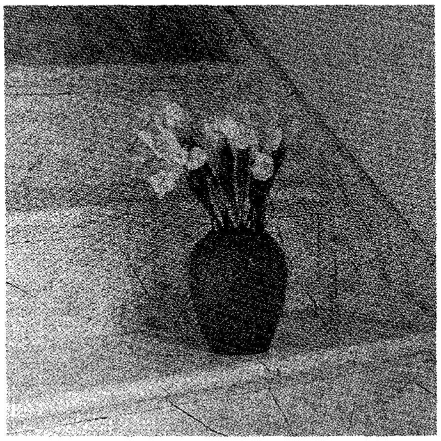
TIM STREET-PORTER

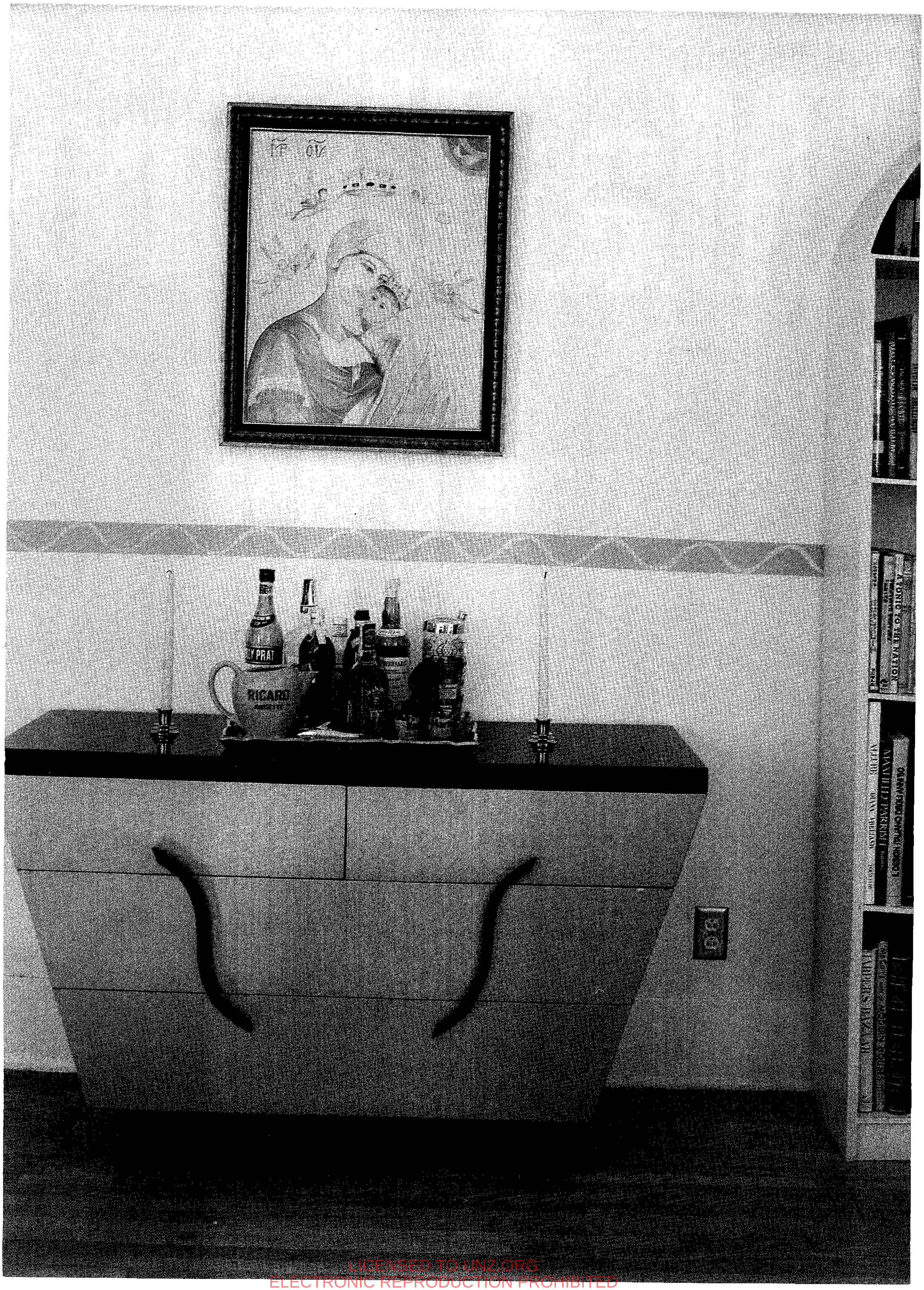


English-born Tim Street-Porter began photographing interiors after studying architecture. "The people I was at college with went on to form Pink Floyd, join religious cults, or become artists. So my influences have always been eclectic," he says.



Street-Porter's artist wife, Annie Kelly, painted the dado and freestanding screens and marbleized the stairs in the couple's southwestern-style house in the Hollywood Hills. Street-Porter says credit for the look of the house must be shared with Esperanza, their Mexican cleaning woman. "Every time she comes, she rearranges all our objects. And she's always right. She has a great sense of color." The Street-Porters moved to Los Angeles six years ago with no furniture. "Our timing was lucky," says Street-Porter. "What was cheap then was fifties stuff. We were able to get things like an Eames chair [above] for $20." ■

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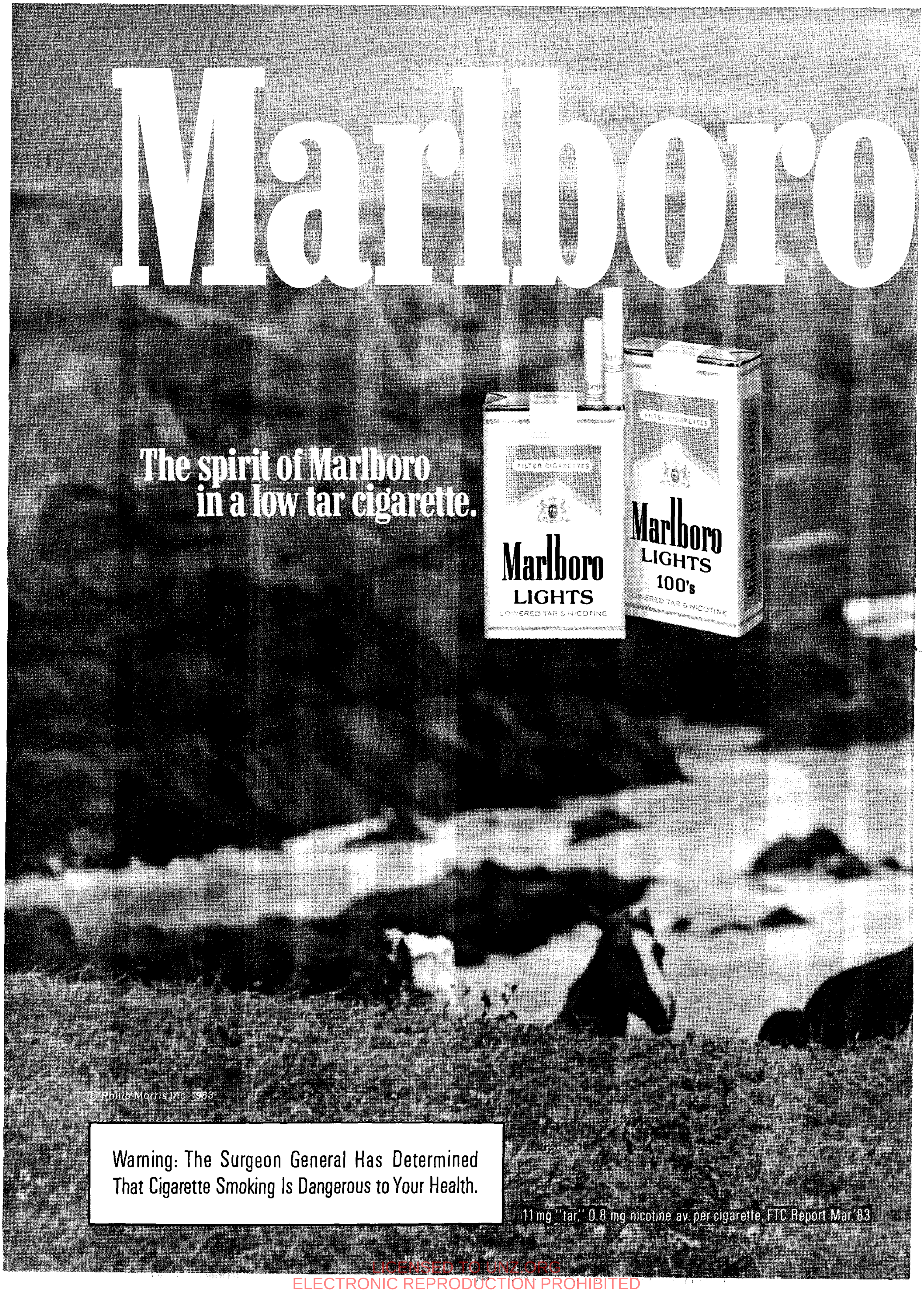

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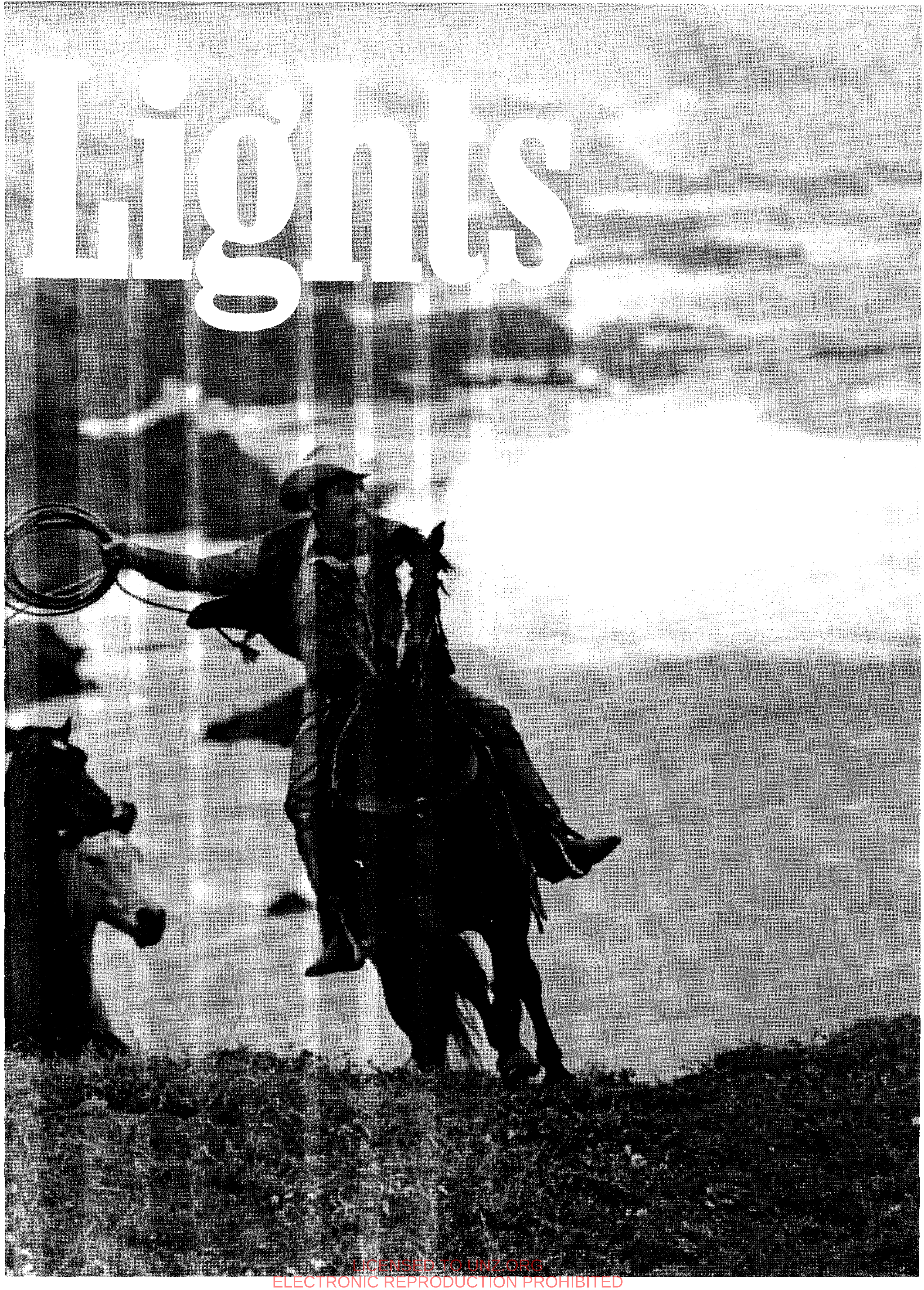
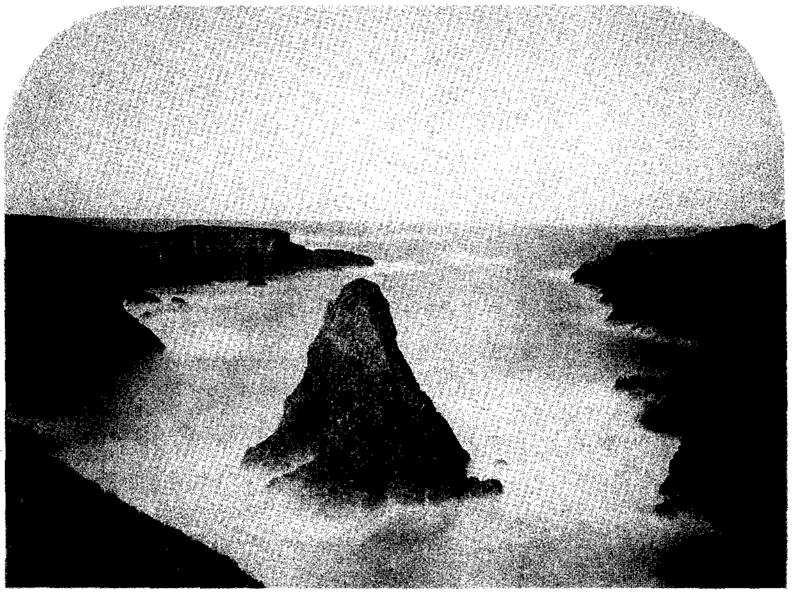
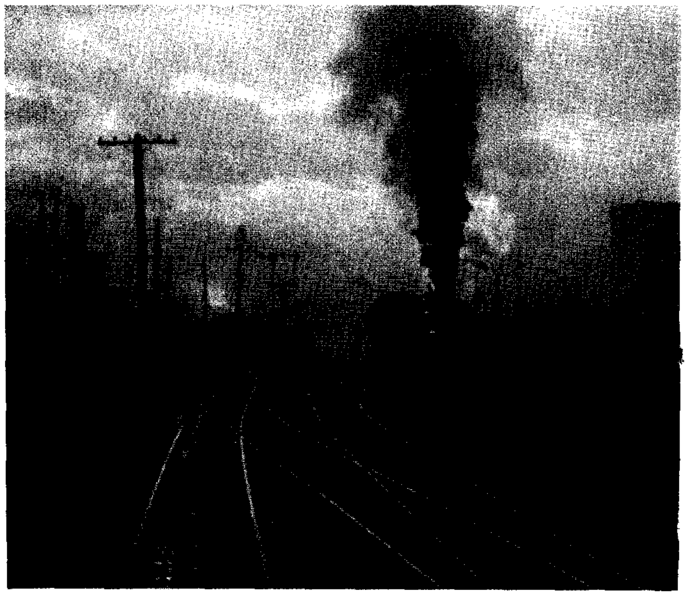

Lights

Art/Kay Larson

LENSES ON AMERICA

"...Stieglitz found his prime subject in the city; Watkins discovered his in landscapes that needed no amplification..."

IT ISN'T OFTEN THAT TWO OF PHOTOGRAPHY'S most luminous stars move into such brilliant conjunction. The **Alfred Stieglitz** retrospective assembled for the National Gallery this spring (from 1,600 prints donated to the museum by his widow, Georgia O'Keeffe) has arrived at the Metropolitan Museum. And an important exhibition of landscapes by the legendary western photographer **Carleton Watkins** is now at the Boston Museum of Fine Arts. Both shows close on August 14, a deadline that should inspire whatever mad scramble is necessary to see them both. Stieglitz—editor of *Camera Work*, promoter of the American and European avant-gardes, and premier modernist—is one of the eminences of early-twentieth-century photography. For the nineteenth century, Watkins was just as important; his views of Yosemite, for instance, persuaded Congress to make the area a national park. Watkins is not as well known here, and Stieglitz is almost too much so. Neither man met the other, and their styles have nothing in common. Put them side by side, however, and East confronts West in a flash of light.

Fact and metaphor: Coast View, *by Watkins;* The Hand of Man, *by Stieglitz.*

Eastern city dwellers like to think of themselves as hard-nosed and rational, and they tend to scorn California as a place of hot tubs, soft focus, and Zen. Watkins and Stieglitz say something else about the difference between the two cultures. Stieglitz found his prime subject in the city—by nature a metaphoric place where ambition and imagination become more real than the buildings. Stieglitz's pictures are suffused with emotional content to a degree that still surprises some of us trained in the modernism of a later day. When he aimed his camera at those railroad tracks in *The Hand of Man* (1902), what could he have had in mind but a metaphor about human achievement? The tracks lead off to a horizon charged with possibility (the city is just barely visible behind the power lines). The engine, a black beast on its way somewhere, is a witchlike creation that will lead us to that attractive new place, but at a price. The hand of man has wrought a small miracle, but the outcome is soot, smoke, dirt, and a lowering sky—physical discomforts and dangers that have followed us well into the century.

Watkins was a pragmatist with a functional vision of his role. He had no use for metaphor, perhaps because he traveled through a landscape that needed no human amplification, for it carried the sublime within it. All the magic in his view of the California coast in 1863 comes from the precision with which it was shot. The sharp focus that lends such reality to that rock, the perfect composition, and the photographer's simple tastes provide the outer boundaries of Watkins's style.

Watkins was born in 1829, and Stieglitz in 1864, so some of their differences are a result of their respective historical moments. When the 22-year-old Watkins left New York State for California, in 1851, photography was still an infant science concerned with documenting a world that hadn't yet been seen through a lens. This young son of an Oneonta innkeeper had no pretensions to art. In San Francisco he supported himself at odd jobs until a friend asked him to fill in for several weeks in a San Jose portrait studio. According to Peter E. Palmquist, writing in the handsome book that accompanies the exhibition, he was told only how to coat the daguerreotype plate and how to make the exposure. Any other training Watkins got on his own. He supported his wanderings through the landscape by hiring out his eye and camera to raw new California commerce. Palmquist has discovered, or newly attributed, a number of Watkins's once lost pictures of lumbermills, desert gold mines, sawmills, and hastily built Nevada mining towns—pictures commissioned by the countryside's budding capitalists.

Most of the landscape views, however,

were done to satisfy himself. The best known are the Yosemite photographs: Almost everybody has seen *Yosemite Valley From the Best General View.* Watkins placed his camera high on one edge of the valley and allowed the lens to sweep across this jagged, mist-filled glacial scar to the mountains beyond. The image is anchored, characteristically, by a black ponderosa pine as tall as a flagpole in the foreground. One need only compare this fact-filled scene with Ansel Adams's Yosemite photographs, taken a century later, to see how energetically Watkins avoided romance. Where Adams reached for the sublime, Watkins, like Westerners even now, preferred to confine himself to what he could speak of (or photograph) without hyperbole.

Classic California culture regards hyperbole with embarrassment, as though the speaker hadn't the taste to realize that some things are beyond words. East Coast culture feels that nothing is beyond words; Stieglitz, for instance, emerged from a European painterly tradition founded on exactly those flights of the romantic imagination that became anathema to Westerners. Sent to Berlin by his father to learn engineering, Stieglitz had already visited European art museums by the time he purchased his first camera. His revolt against that tradition was designed to preserve the camera's objectivity, and it did. But compare him with Watkins and you realize how Stieglitz's sensitivity to the feelings in form marked his early modernism. His photographs seem more than ever indebted to a subdued pictorial romanticism. That notable picture *The Steerage,* for instance, is usually considered one step away from documentary realism. Seeing it again, I realized how much emotional charge is centered in the chain that divides the passengers on the upper deck (and the upper class) from the peasants trapped temporarily on the lower level. Stieglitz remains a modernist, but he is not at all a dispassionate one.

These two exhibitions both have tales to tell. Stieglitz's retrospective serves to remind us that early modernism was far more congenial to private states of feeling than we may have been led to believe. Watkins describes a West Coast culture that learned its lessons from the landscape around it, not from Europe. Watkins moved through a world touched by inhuman power—a world to which observation was the only proper response. When Stieglitz focused on landscape, as he did in his series of skies laden with clouds, the natural world became an "equivalent" to the turmoil of his passionate self. (Metropolitan Museum of Art, Fifth Avenue at 82nd Street; Boston Museum of Fine Arts, 465 Huntington Avenue.) ▬

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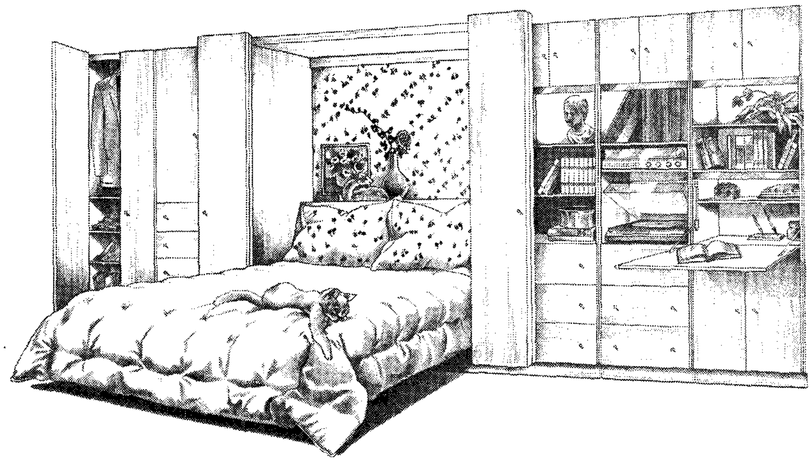

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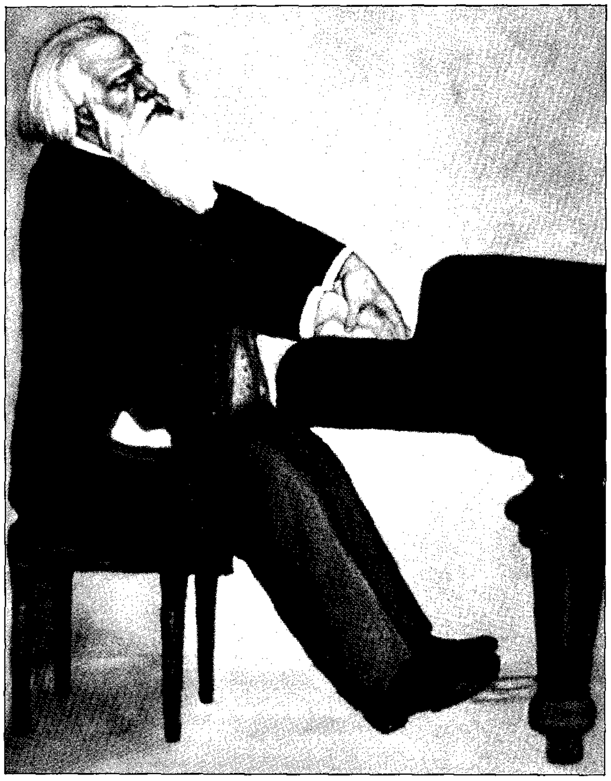
BRAHMS BONANZA

"...Provided the ears do not shift to automatic pilot, there are valuable lessons in this marathon of concentrated listening..."

MUSIC CRITICS ARE SOMETIMES FACED with tasks that would make reasonable mortals fear for their sanity. A few occupational hazards in my days as a daily-newspaper reviewer included attending two *Carmens* in one day at the City Opera; hearing a quartet of elderly ladies play Berlioz's *Rakoczy March* on four harps; being struck on the head by a piece of wood during an avant-garde "happening"; and comparing 34 recordings of the Beethoven Fifth in order to recommend the Best Version. Those assignments pale before the challenge posed by Deutsche Grammophon on the occasion of **Brahms**'s 150th birthday this year: to listen to the composer's complete works on 62 discs. I managed to get through it all in a month's time, vaguely wondering what Brahms might have thought about anyone mad enough to cram the creative efforts of a lifetime into 30 days.

Provided the ears do not shift to automatic pilot after the 150th song or 15th chamber score, there are valuable lessons to be learned from such a marathon. The experience can hardly help but give fresh perspectives on any composer, even one as ubiquitous as Brahms. Actually, Brahms—far more than Bach, Beethoven, Mozart, Schubert, Schumann, or any of the other meat-and-potatoes geniuses from the past—benefits from concentrated listening of this sort. He was uncompromisingly self-critical and destroyed as much music as he saved, works that he felt did not measure up to the exacting standards he set for himself, even as a young man. Every other major composer left a great deal of ephemera, interesting for scholars perhaps, but unplayed today and usually for good reasons. Scarcely a surviving note by Brahms is inconsequential, and virtually his entire *oeuvre* turns up on concert programs sooner or later. What does not surely deserves to be heard at least once—if, of course, you like Brahms. Many people to this day cannot abide the man or his music.

D.G.'s edition is divided into eight big boxes, each focusing on a specific genre: orchestral works, concertos, chamber music, piano works, songs, vocal ensembles, unaccompanied choral music, and works for chorus and orchestra. About 60 percent of the recordings are brand-new, and the trilingual booklets, one to each set, contain a gold mine of information on the composer. Twenty-one essays explore Brahms's life, social milieu, work methods, and posthumous influence, and all of them are compulsively readable, free of jargon and dry musicological ruminations. Together they constitute a major contribution to Brahms studies, whether clarifying his lifelong struggle to adapt classical forms to a romantic aesthetic or probing his puzzling ambivalence toward the opposite sex. Rare photographs of documents, manuscripts, friends, colleagues, associates, memorabilia, dwellings, and every conceivable bit of Brahmsiana illuminate the text—these wonderful booklets alone amply justify D.G.'s phonographic monument.



Brahms: *His complete works are now on 62 discs.*

The largest box (fifteen discs) is devoted to the chamber music, which surely represents the core of Brahms's output. All of his compositional concerns are worked out here, from the twenty-year-old's Op. 8 (a piano trio) to the two clarinet sonatas, Op. 120, written 41 years later. Casual acquaintance with any one of the intervening 21 works might lead a listener to believe that Brahms arrived on the scene fully formed, since he did find his individual voice right at the start. But a trip through the chamber music in sequence reveals just how gradually and painstakingly he developed his techniques of thematic transformation and cyclical structure over the years. The performances may vary slightly in quality, but on the whole, no one can go too far wrong with this set. I would especially single out the magisterial approach of Mstislav Rostropovich and Rudolf Serkin to the cello sonatas, the melting lyricism of Pinchas Zukerman and Daniel Barenboim in the violin sonatas, and all the ensemble pieces featuring the dynamic pianism of Tamás Vásáry.

Two areas of Brahms's catalogue that remain comparatively unexplored are the songs and the a cappella choral music. Though ranked as one of the major German lieder composers, Brahms invariably appears on recital programs with the same two dozen songs. He wrote over 200, and only singers' lazy habits can explain why most of them are still neglected. True, the popular ones are more immediately attractive, showing Brahms in an uncharacteristically passionate and openly confessional mood—*Mainacht* or *Von ewiger Liebe,* for example—and many of the others may strike listeners as rather cool and objective. Even at that, the restrained poetic sensibility, bejeweled craftsmanship, and subtly defined emotions that course through these songs kept me engrossed through twenty long LP sides. The bulk of the material is sung by Dietrich Fischer-Dieskau, still a potent Brahms interpreter despite audible signs of vocal wear, while Jessye Norman's glorious soprano and refined manner

Illustration: The Bettmann Archive.

grace the women's songs. Daniel Barenboim accompanies both singers, uncovering a wealth of cogent detail in the elaborate piano parts.

The unaccompanied choral works represent the least-known side of Brahms, but these pieces also provide an important clue to his character. Much of this music has a folkish flavor, testifying to the composer's preoccupation with German folk song, while several scores reveal his lifelong enthusiasm for Schütz, Isaac, and other early or pre-Baroque masters—a fascinating blend of contrapuntal severity and late-Romantic effusiveness. The pure, precise, warmly expressive performances on these discs by the North German Radio Choir, Günter Jena conducting, disarm all criticism. Another clear winner is the boxed set devoted to vocal duets and quartets sung by Edith Mathis, Brigitte Fassbaender, Peter Schreier, and Fischer-Dieskau, with Karl Engel at the piano.

The remaining four albums contain the Brahms whom the whole world knows. D.G. has assembled a strong company of musicians to do the honors: Herbert von Karajan conducts the symphonies, Claudio Abbado leads the serenades and Hungarian dances, Maurizio Pollini plays the piano concertos, and Giuseppe Sinopoli conducts the Czech Philharmonic Chorus and Orchestra in the *German Requiem* and six other choral works with orchestra. The keyboard music is sensibly divided among six artists, all admirably suited to their tasks: Young Krystian Zimerman plays the three youthful piano sonatas; Wilhelm Kempff brings the ripe wisdom of old age to the collections of late piano pieces; Tamás Vásáry rips through the virtuoso sets of variations; Peter Planyavsky performs the organ music; and the Kontarsky brothers tend to the four-hand and two-piano music.

Even allowing for differences in taste, I can hardly imagine anyone being violently disappointed with the performances on these 62 discs. Karajan's silky-smooth readings of the four symphonies are not exactly my favorites, and Sinopoli's way with the *German Requiem* is also rather idiosyncratic—painfully slow and self-consciously mannered—but others will no doubt respond more positively. Those quibbles apart, the musical and executant standards remain consistently high throughout the series.

Whoever decides to invest in all eight boxes and listen straight through will surely come away with a heightened awareness of Brahms's crucial role in late-nineteenth-century music. In his quiet way, Brahms exercised a potent force on his generation, equal to that of his more florid contemporary, Richard Wagner. D.G.'s edition reminds us of this fact, vividly demonstrating how Brahms's uncompromising aesthetic

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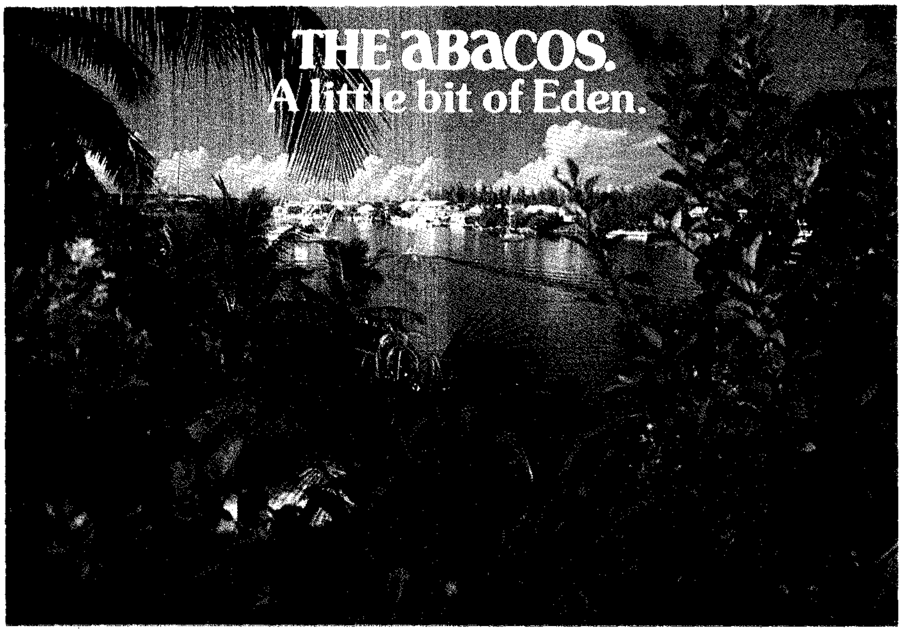

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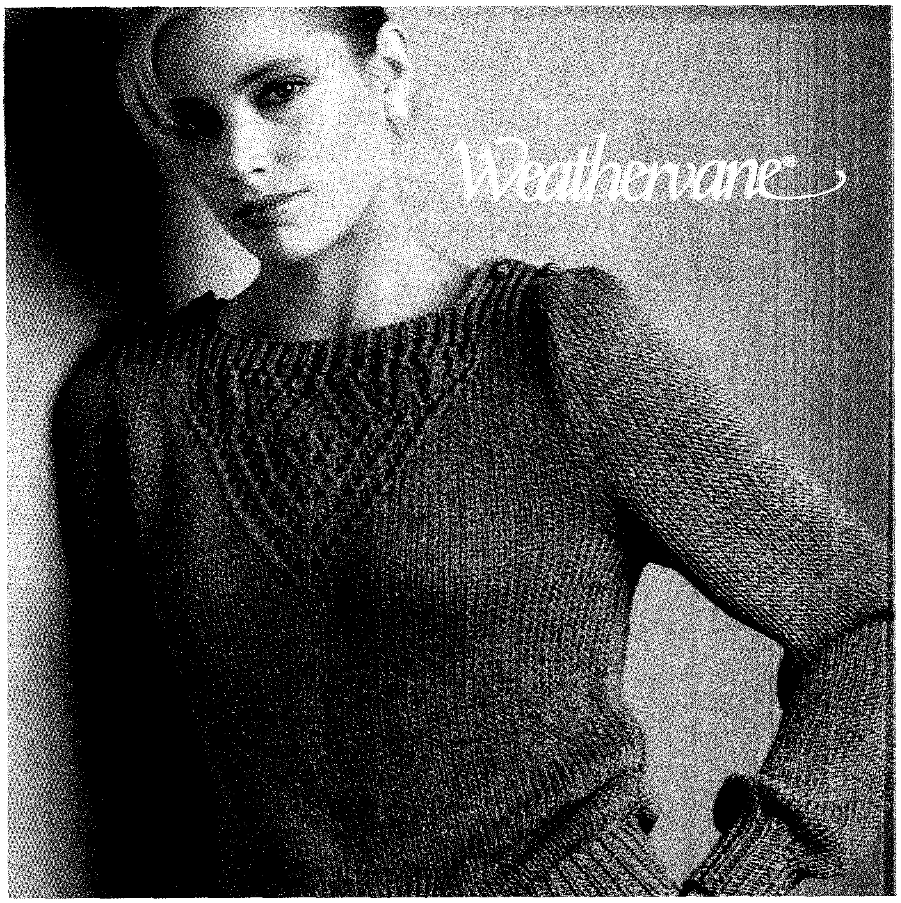

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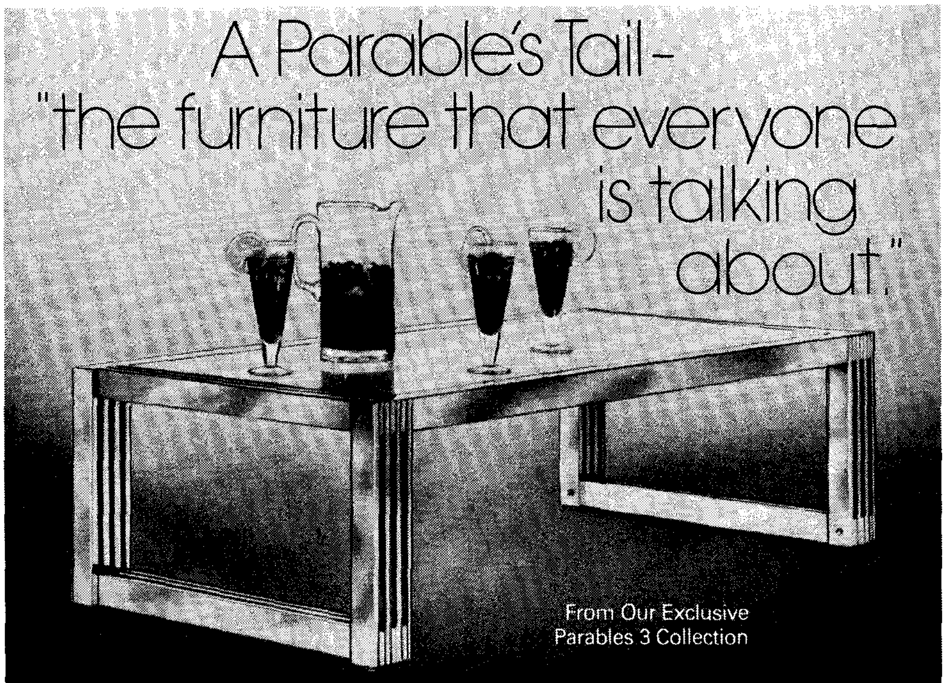
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ideals bestowed stature and dignity on the bourgeois cultural circles through which he moved, a conservative milieu threatened by the dangerous avant-garde theories of Wagner. For the past 100 years, Wagner has grabbed almost all the publicity, but here is an opportunity to right the balance and gain a better understanding of Brahms's stabilizing influence in this turbulent age.

I certainly emerged with a much keener appreciation of Brahms's Janus-like personality. He built squarely on the classical models of an earlier age, yet the expressive substance of his music is unmistakably that of the high-Romantic era. The struggle to reconcile this dichotomy occupied Brahms all his life, and how well he succeeded is proven by the continued vitality of his music. In fact, his obsession with technique, craft, orderliness, and a logical extension of the Central European musical tradition as he found it makes him—not the more flamboyant revolutionary Wagner—the true father figure of Schoenberg, Webern, and the entire Second Viennese School.

Deutsche Grammophon's mammoth survey should stimulate many other second thoughts about this familiar figure, while giving a great deal of musical pleasure as well. Now, marathon listeners can look forward to 1985, when both Bach and Handel reach the age of 300. Their complete recorded works, at a rough estimate, should fill over a thousand discs, and doubtless some mad music critic is already planning to listen to every one of them.

Pop: Missing Persons

IN 1975, **Jackie Wilson**—BY THEN AN aging star consigned to the oldies circuit—suffered a heart attack on the stage of the Latin Casino in Cherry Hill, New Jersey, while appearing in "Dick Clark's Good Ol' Rock 'n' Roll Review." Thus ended the career of one of the great unfulfilled talents of the early rock era. It is a career now summarized on *The Jackie Wilson Story* (Epic EG38623). In person, he was a showman of legendary power; his splits, leaps, spins, and slides were the frenzied equal of James Brown at his best. On record, though, he spent almost twenty years wandering aimlessly through a muddled mess of styles and arrangements.

His first solo release, *Reet Petite,* was written by a struggling young songwriter named Berry Gordy Jr., who later became head of the Motown empire, the man who propelled black music into the white consciousness. Consistent with the other failures of Wilson's career, however, Gordy never brought him into the Motown orbit. Many of Jackie Wilson's early songs were smothered in melodramatic orchestrations and schmaltzy (and white) choral accompaniment. That Wilson was able not only to survive but also to prevail is a tribute to his power as a singer. In a perverse way, though, he seemed to almost enjoy the vapidity of his repertoire. He displayed a unique ability to toy with what he clearly recognized as inappropriate material, and got the songs smartly out of the way of his voice. Shining through this compilation's four sides is the glow of an extraordinary talent; sadly, it is also the story of that talent's absurd waste.

As much as any record in recent memory, *Synchronicity* (A&M SP3735), by the **Police,** seems destined to go beyond the tastes and needs of its audience, but it is a good bet to be enormously successful in spite of itself. The Police's popularity has grown to the point that this summer's tour takes them into a series of sold-out football stadiums. But the audience will be there to jump to the spare but irresistibly lively tunes that are the singles the earlier albums were compiled from. Hugely successful, those first works depended on ingenuity and ingenuousness rather than inspiration.

But now, somewhat in the manner of Pink Floyd's *The Wall,* the Police leave their signature sound behind for an excursion into the deeper side of their creativity and the darker side of their imagination. The result is a group of songs (except for "Every Breath You Take," a hit single in the old style) with so many layers of meaning that the monosyllabic, syncopated style that has been their trademark is pushed into the background. So intense is the record in the pursuit of its aim that it loses much of its life. It treads perilously on the line between seriousness and solemnity, but as an ambitious literary excursion, it shows both talent and effort. It's a work whose real virtues come out only under more careful scrutiny than the group's fans may be willing or able to apply.

Richard Thompson, founder of the sixties band Fairport Convention, has long lingered just below the surface of fame, though he's a guitarist of enormous skill and a songwriter of great poignancy and wit. His introverted adherence to his Sufi faith and his scorn for the commercial accoutrements of the rock business have only furthered his status as a cult figure. But with his wife, Linda, he made *Shoot Out the Lights,* arguably the best album of 1982, and a tortured, idiosyncratic chronicle of the sad and sinister side of life. The partnership and the marriage have ended. A solo Richard Thompson has made *Hand of Kindness* (Hannibal HNLP1313), in which heartfelt folk ballads are propelled by dancing accordions and squealing saxophones. The result is as quirkily appealing, and as predictably surprising, a record as anyone could hope for. **—Tom Bentkowski**

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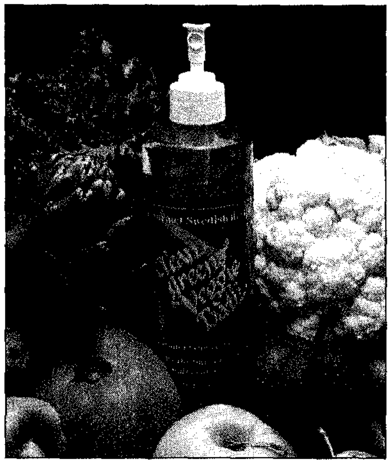

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David Sudnow understands that we all would like to be able to pick out a bluesy tune on the piano when we're in the mood. He also understands that we're intimidated by the thought of having to learn to read music and practice, practice, practice. Well, he can't do anything to eliminate the work, but he has done away with learning to read music. What he has done is to devise a four-week course that prepares us to teach ourselves to play by ear in anywhere from two months (for people who have had a lot of classical training) to eight months (for those whose closest contact with a piano has come from seeing *Casablanca*). Yes, there are still all those scales, but Sudnow's course is for the post-therapy generation, full of overview and motivation. There are treats, too: "If a student has trouble making himself do scales, I'll let him spend fifteen minutes of his practice hour playing blues scales accompanied by a taped blues band," he says. "Playing by ear is a skill, not something you're born with," Sudnow promises. And with the techniques he teaches, students will be able to hear music in an analytical way and replicate it.
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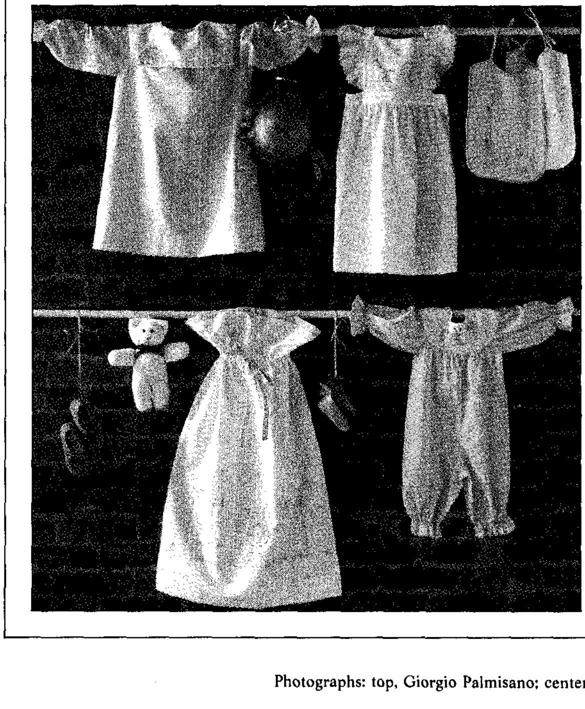

Layette on the Line

Urban kids become worldly-wise and complicated at a very early age. So perhaps these baby clothes from France, home of Madeline and other childhood innocents, can enhance the deceptively simple years. Embroidered bibs to keep *Bébé* clean (*Maman* must look out for herself) are $24. The dainty laundry bag is $25. Dresses, overalls, and pinafores are $65 and $75, sudsable, and available in sizes from infant to toddler 3.
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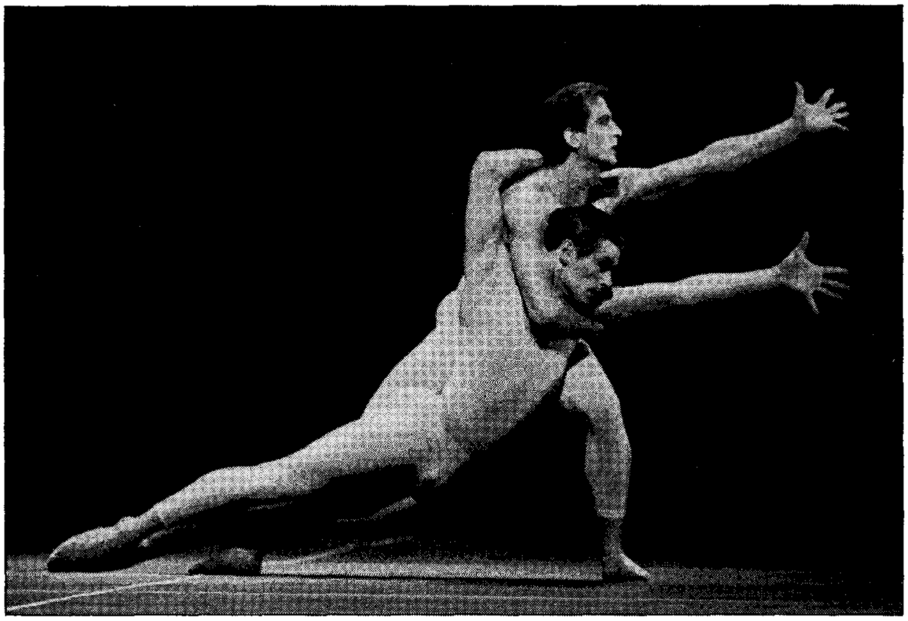
Dance/Tobi Tobias

A LA FRANCAISE

"...The superb dancers of Ballet National de Marseille acted 'on top of' Petit's geriatric, often banal choreography..."

ROLAND PETIT MAY HAVE STARTED HIS career at the Paris Opéra, France's classical house, but he made his name with popular ballets—for the stage, the movies, and revues. As I sat in the Metropolitan Opera House looking at the repertory he's fashioned for his present company, the **Ballet National de Marseille,** I kept thinking that a cabaret would be a far more congenial site for his talents.

The two evening-length extravaganzas offered were inflated out of all proportion and gussied up with literary trim. *Proust—Les Intermittences du Coeur* uses the book everyone's heard of but hardly anyone's read to put a highbrow gloss on a voyeuristic look at just about every kind of sex imaginable. (Admittedly, there were no animals.) *Notre Dame de Paris* scavenges Victor Hugo's *Hunchback* for its gothic tale of deformity, compassion, lust, murder, and revenge. The novel itself, you remember, made a fabulous "Classic Comic."



Literary voyeurism? *Dupond and Gil in Roland Petit's gussied-up Proust.*

Petit is a poor hand at plot development—matching the claims of the program notes to the stage action provided full employment in the intermissions—and as for steps, he seems barely interested in them. He uses the classical vocabulary like a geriatric fitfully retrieving childhood memories, and functions with ease only when he can turn literal gesture into melodrama. His trump card is imagery. It's invariably of the cheap-thrills kind, but in his masterpiece, the 1946 *Jeune Homme et la Mort*, presented on an otherwise indifferent mixed-repertory program, the single-minded luridness makes for a marvelous shocker.

Bona fide choreography may have been in short supply in this engagement, but the dancers were absolutely wonderful. The quartet of big-name guests imported to ensure box-office success were almost unnecessary, given the power of the troupe's regular stars. Luigi Bonino, as Frollo, the satanic priest in *Notre Dame,* gave that flimsy production some of the dimension it so badly needed. Like many of the Marseille dancers, Bonino is a magnetic presence on stage, and his projection is positively glittering. His characterization lay not so much in the face—compelling but impassive—as in the slashing and invidiously snaking legs. Though others acted well—as it were, on top of the negligible choreography—Bonino was the sole member of the cast to transform Petit's banal phrases into expressive movement.

More superb still was Jean-Charles Gil, as the beautiful, infinitely corrupt Morel of the Proust saga. His compact body, with its heavy musculature, in no way prepares you for his fluidity, speed, and buoyancy; the contrast is thrilling. And there are other surprises: In build, in physiognomy—his face is strong-boned, with intent eyes—and in demeanor he is the most masculine of male dancers; ironically, this becomes clearest in an extended homoerotic pas de deux. In a nude tableau that looks like another one of Petit's tawdry ploys, he remains as calm and dignified as an Ingres odalisque. Gil is such an effective actor, even his body seems transformed by a role. As the spirit-haunted hero of Petit's neo-Romantic *L'Arlésienne,* he looked frail and boyish. If only he'd been dancing something worthy of his efforts, like James in *La Sylphide.*

The resident ballerina, Dominique Khalfouni, doesn't even have to move to make her effect. She's blessed with an exquisitely proportioned body and the sort of sweet beauty that inspires protective love in every member of the audience. She is, in fact, a very able dancer—lyrical and, within her range, eloquent. The women in the secondary roles in the Proust were striking too: Florence Faure as the voluptuous Odette, Mitou Manderon as the nymphet Gilberte, Solange Maillard as the Duchess of Guermantes—an early Rebekah Harkness.

The international stars were showcased to advantage. The Stuttgart Ballet's Richard Cragun, a veteran of John Cranko's balletization of literary classics, used the role of the grotesque Quasimodo to create a moving portrayal in the Petrouchka vein: the victim as artist. Young Patrick Dupond of the Paris Opéra Ballet was perfectly cast as the disaffected hero of *Jeune Homme;* his technique is formidable, his bearing at once ingenuous and provocative.

Natalia Makarova had a field day with stock characters that appeal to her genius: the *femme fatale* (inciting Dupond to smashing up the furniture); the eternal *jeune fille en fleur* (Swann's Albertine); and the wanton bohemian (Esmeralda, in *Notre Dame*), whom she played with passionate conviction leavened by a wisp of irony. None of these roles taxed her technique beyond its present capacity; taken together, they displayed her personality in all its quixotic charm. As I write, I look forward to Rudolf Nureyev's joining the roster; he's bound to have a ball. ■

Photograph by Beatriz Schiller.

Movies/David Denby

BEACH-BLANKET TANGO

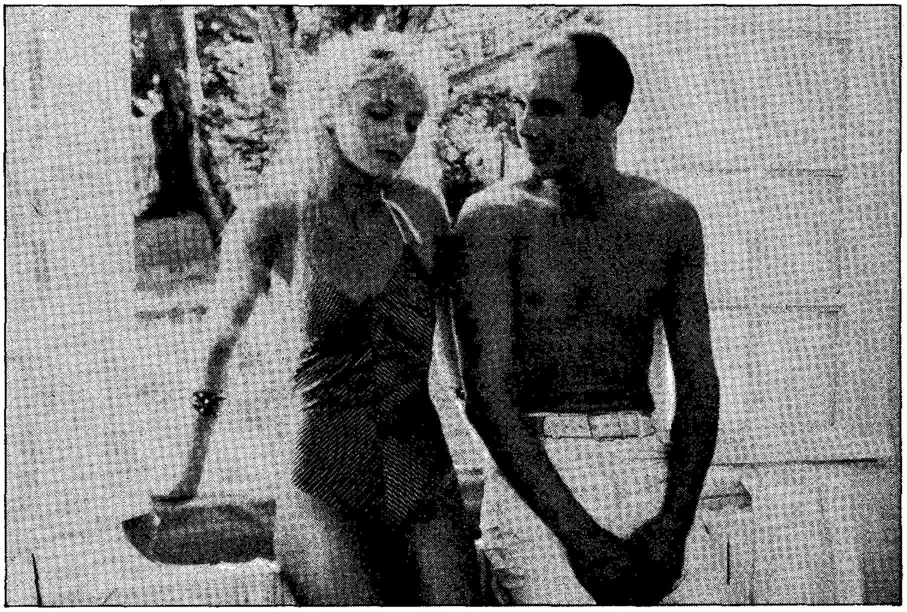
"...*Pauline at the Beach* has the moral complexity and perversity of life—and the same way of tripping up certainties..."

ARIELLE DOMBASLE, THE STAR OF ERIC Rohmer's brilliant erotic comedy **Pauline at the Beach,** has sharply etched features—aristocratic nose, precisely cut mouth—that seem surprisingly crisp when you consider how soft and full the rest of her is. Dombasle is spectacularly beautiful. Her golden hair, catching the sun as she turns, falls down her back in a thick mane. Her long-legged, long-waisted body is slender and fleshy at the same time. In *Pauline,* wearing a tight silver bathing suit, she's a comic glory to behold: As she walks through the sand with her peculiar high-stepping strut, like a show horse circling the ring, a bit of rump spills out at the bottom of her suit. Arielle Dombasle makes our blood jump, yet she's hardly a sex kitten. She's a lot cooler and more self-possessed than, say, Brigitte Bardot. She even has a touch of hauteur—that's why the active rump is so funny. It tells us that her character, Marion, knows that men are watching.

Marion is perhaps the most comically self-deluded of the many Rohmer characters who have lived by false ideas of themselves. A highly successful Paris dress designer in her late twenties, she's a kind of talkative, pedantic siren, with dozens of fluently banal romantic ideas about life and love. At the drop of a hat, she will launch into theories and epigrams; she not only explains and justifies herself but instructs her fifteen-year-old cousin, Pauline, who is staying with her at the family's summer house, on the Brittany coast.

Pauline (Amanda Langlet) is sullen yet self-assured, a smart, clear-eyed girl in no particular hurry to commence the brilliant sexual career that Marion and all the other adults have mapped out for her. During the course of the vacation, Pauline will make a number of wise decisions, whereas Marion, who has endured a passionless marriage and now wants to "burn with love," will undergo a humiliating comic fate—she will fall in love with a scoundrel who is nevertheless too good for her.

Pauline at the Beach, the third in the series of films Rohmer calls "Comedies and Proverbs," is his most consistently entertaining work since *Claire's Knee* (1970). In fact, it's the perfect summertime art-house movie, a film that holds its intellectual edge even as the sensual atmosphere thickens and the good-looking characters, quickly warming to each other, head off to bed. The pleasures are quicker and keener than in *Claire,* the pain more abrupt. Rohmer has picked up the tempo, making a classical farce filled with coincidence, misunderstandings, characters hurriedly buttoning their clothes as friends barge into the house. The plot is just as artificial as that of a Feydeau play or *La Cage aux Folles,* yet Rohmer is the most refined of *farceurs.* The characters announce their ideas about themselves and their opinions of others and then spring into action, contradicting almost everything they've just said. The movie feels as casual, chatty, and personal as good gossip, yet Rohmer's method, as always, is ironic and reflective. We come out with a lot to chew over.


Summer lovers: *Arielle Dombasle and Féodor Atkine in Eric Rohmer's film.*

On the beach with Pauline, Marion meets an old boyfriend, Pierre (Pascal Greggory), a tall, blond graduate student who might be a match for her in looks if he didn't purse his lips in disapproval all the time. As Marion and Pierre nervously circle around each other, they are accosted by Henry (Féodor Atkine), a minor acquaintance of Pierre's. Henry, considerably older than the others, is a big, malevolent-looking man with a flat, broad face, a soft voice, and the catlike tread of an international jewel thief. He has been around a bit: He's a cultivated roughneck, a wandering ethnologist with tattoos on his forearms, and has the perfect equanimity of someone who doesn't care if others dislike him as long as he gets his pleasure. Atkine, who has played heavies in French movies for years, resembles Henry Miller just enough to suggest a conscious homage. But he's a Henry Miller without warmth. Intelligent, slimy, and fascinating, he captivates Marion.

Pierre, it turns out, has been brooding over Marion for years, so he's outraged by this new liaison and tries to break it up. But for all his good looks, Pierre is a classic loser, a glowering prig who thinks that people should always do what's good for them (an untenable position during a vacation at the beach). With doggy devotion, he drags around after Marion, spying, complaining, and interfering—always for the most impeccably moral reasons—and she treats him in return the way beautiful women always treat admirers who won't accept their sexual choices: with a cruelty that becomes the more complete for being entirely unconscious. The loving Pierre doesn't stand a chance. He bad-mouths Henry as "the least interesting guy around here," but, as Marion points out to him, interesting is exactly what Henry is and he isn't.

If Rohmer had continued with just these three he would have made an intriguing, perverse, but rather simple triangle drama in which the righteous lover (Pierre) turns out to be blind and the amoral, indifferent lover (Henry) sees everything all too clearly. But he quickly complicates the game. Sylvain (Simon de la Brosse), a self-confident teenager with a raffish earring, enters the scene and chases Pauline, who finds him much to her liking. The two kids are perfectly straight with each other but fall prey to adult games. Marion and Pauline take themselves off for a day of sightseeing, and Henry, disinclined to waste an afternoon, goes to bed with a silly, chattering candy seller from the beach. When young Sylvain comes to warn him that Marion has returned home, the demonically quick-witted Henry, an old hand at this sort of thing, throws Sylvain into the bathroom with the naked candy seller, making him take the rap for his own peccadillo.

A complex comedy of self-delusion follows. Eager to protect her grand passion with Henry, Marion believes his version of the story, while poor Pierre, burning with moral purpose again, sets about "protecting" Pauline from the supposedly promiscuous Sylvain. This low-farce plot is perfectly designed to bring out the various strengths and weaknesses of the principal characters, and it delights in the same way that scenes of elaborate deception and misunderstanding delight in Molière.

The characters talk and act, and then they talk some more. Like so many French movies, *Pauline at the Beach* interprets itself, yet its chattiness never turns smug. The characters struggle to understand and dominate each other, and we're encouraged to make up our own minds about ambiguous behavior. Despite its artificial farce plot, *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Marion, the golden goddess, seems at the end diminished by a drive for perfection that admits of no flaws in herself or her indifferent lover, whereas the manipulative, lying scoundrel Henry turns out to possess his own kind of integrity. Bored and even repelled by the paragon Marion, Henry, a sexual democrat, sees possibilities in the most unlikely partners. He alone is able to judge more than surface qualities. He remains profoundly amoral, yet he's the engine of the farce, a force for life. He brings everyone together, reconciling as well as disrupting, and he has the last word before the oddly formal dance of this summer-vacation movie finally comes to a halt. ■

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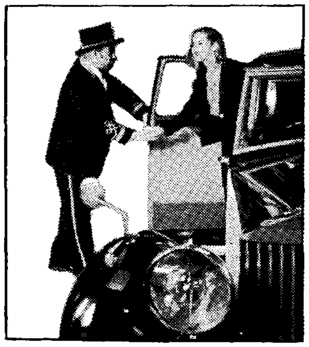

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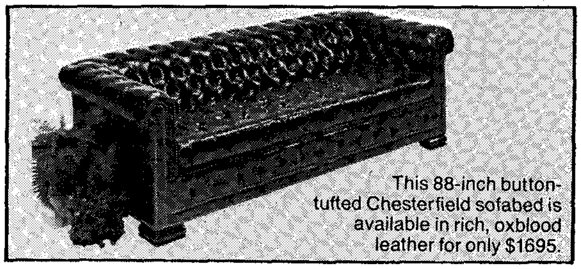

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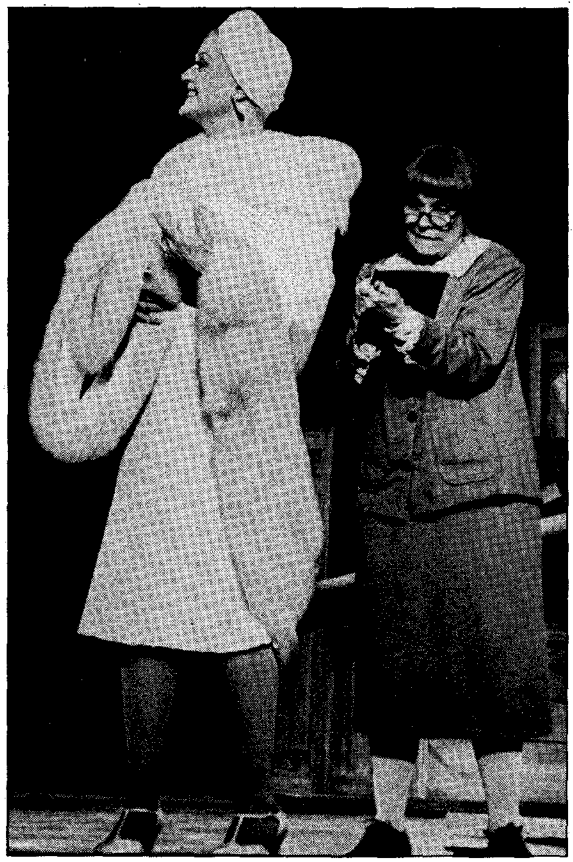
UPPING THE AUNTIE

"... This revival of *Mame* is less than ideal, but it has the Herman score, some slick dances, and Angela Lansbury ..."

Mame, STARRING ANGELA LANSBURY, was first produced in 1966, and revived with her in 1972 and 1976. This 1983 remounting is thus slightly behind schedule, though, for my taste, not sufficiently so. *Mame,* in fact, is the triumph of repetition over invention, a case of the most virulent show-biz echolalia. First Patrick Dennis wrote the quasi-autobiographical novel *Auntie Mame,* a hit that promptly turned into a play, a movie, a musical, a movie musical, and then into all those revivals, not only with Miss Lansbury but also with a whole mountain range of slightly over-the-hill leading ladies. Why this Mamomania?

Aside from providing work for an Andes'-worth of aunties, *Mame* is situated at the intersection of several wish-fulfillment fantasies and special tastes. It caters to people who were brought up by sober, hardworking parents but wish they had been raised instead by a rich, indolent, swinging aunt; it panders to the now popular older-woman-younger-man relationships; it satisfies a repressed fascination with incest; it boasts a strong homosexual aura and camp sensibility; and it culminates in a factitious, feel-goodish ending, with the fictional Patrick Dennis a happily married heterosexual parent. The real Dennis was, of course, homosexual, and the chances of any boy with such an auntie and such an upbringing growing up straight are about as good as the Maeander's of turning into Niagara Falls.

This, to be sure, is not the only fairy-tale musical; but this one, I submit, serves low middle-class appetites with particularly high manipulativeness. Again and again it flouts bourgeois respectability in the safest, most innocuous manner, playing up to the fantasy images the tired businessman and his consort have of themselves, and seeming to insult not them but only their next-door neighbors. How many of the glutted and sozzled burghers who whooped it up at every other feeble gag, simple dance step, or sloppy-sticky bit of the Jerry Herman score (making the opening night into something rather more insipid than a grade-school-graduation show, with families and fellow students egging on the little darlings) have actually "opened a new window, opened a new door—traveled a new highway that's never been tried before"? But at the premiere of this *Mame* the delusions of pseudosophistication ran as rampant as the amplification at the Gershwin (*né* Uris) Theater—surely the most arrant miking in all New York.



Mame and Agnes: *Originals Lansbury and Connell.*

This is not to say that *Mame,* even in its present less than ideal revival, is devoid of mundane virtues. The Herman score features many low-grade felicities: "If He Walked Into My Life" is seductively insinuating; "Mame," recycled though it be from "Hello, Dolly!," is irresistibly muscle-activating; "Bosom Buddies" ladles out medium-sophisticated bitchiness and raucous bonhomie in just the right proportions; and a couple of other numbers are, at least in context, uncannily canny. Robert Mackintosh has re-created his own sumptuous and sometimes even tasteful costumes, and Peter Wolf has adequately replicated the amusingly tawdry William and Jean Eckart scenery. Although the Onna White dances were always more slick than imaginative, slick they still are in Diana Baffa-Brill's resuscitation. There are rippling vocal arrangements and bouncy orchestrations, and the Lawrence-and-Lee book dutifully hands on the somewhat hand-me-down impudence and bitter-orange sentimentality of Dennis's novel.

Under John Bowab's standard direction, the present cast ranges from heigh-ho to ho-hum. Angela Lansbury, though getting a bit long in the tooth for the part she created seventeen years ago, is not short on talent, and riotously hams up Mame like the true trouper she is. If her mugging is a mite excessive, no one could fault her timing and intonation. Jane Connell, who also re-creates her original role, is still the daintiest, dizziest, primmest, and, finally, most unbridled Agnes Gooch imaginable, though, at her present age, her pregnancy makes her less Agnes Gooch than Agnes of God. She is, however, to put it as mildly as I can, sensational. As Vera, the friendly serpent nurtured in Mame's bosom (and vice versa), Anne Francine seems at first a bit too outlandish, but she grows on you and becomes, in the end, endearing, like some *outré* but familiar architectural landmark.

The ageless Sab Shimono is, as when he created the part, the perfect Japanese houseboy, Ito; and my old World War II Special Services School captain, John C. Becher, is as joyously expansive and uppity as Mr. Upson as he was in 1966. But the others mostly suggest road-company replacements, and Roshi Handwerger, as Little Patrick, is not just too cute by half: He is too cute by three-quarters. And Byron Nease, as the older Patrick, supplies the missing fourth quarter.

I must inform you, though, that my companion, who had miraculously managed to avoid all previous manifestations of *Mame,* was enchanted by much of it.

Photograph by Kenn Duncan.

Anyone else not suffering from overexposure may likewise find this enterprise preferable to a number of highly touted current musicals and revivals. As for me, I would from now on—to select from St. Luke's catalogue—rather be poor, halt, and blind than Mamed.

IN **Breakfast With Les and Bess,** WHICH I reviewed at the Hudson Guild (December 20, 1982), and which is now playing in the charming Lamb's Theater, the author, Lee Kalcheim, has set himself an impossible task. The play concerns one of those radio celebrity couples who used to broadcast their breakfasts, projecting their real but cosmeticized living rooms into thousands of homes as they chatted about trivia while coffee cups clinked and Princess Grace, or someone equally marvy, called up to be interviewed and spice up the morning meals of Greater New York. The humor lies largely in the disparity between the real lives of Les and Bess Dischinger, their radical son, David, and their kooky daughter, Shelby, and the image they create, back in those balmy days of 1961 in a sunny Central Park South flat.

Les and Bess could have been about nostalgia, but 1961 and breakfast shows are not quite remote or sentimental or oddball enough to be good vehicles for it. Or it could have been rip-roaring farce, but the small cast and slight plot elements (Shelby's marriage to a nice ensign she's known only two days, Les's ambition to move his family to Texas and resume his former life as a sportscaster, Bess's inordinate enjoyment of the media and social whirl that endangers both her marriage and potentially serious career, David's intention to form a rock group) do not coalesce into madcap comedy. Or the play could have been a satire on our mores and values. Kalcheim tries for a little of each, and ends up, predictably, with not much of any. Still, there emerges a harmless comedy with a few authentic laughs.

The production, nicely designed by Dean Tschetter, Ian Calderon, and Timothy Dunleavy, is very decently staged by Barnett Kellman. The almost identical cast acts even better than downtown, and such assured, easeful actors as Keith Charles and John Leonard are a pleasure to watch. But the best thing here is the Bess of Holland Taylor. Miss Taylor is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater, and I cannot imagine why, instead of *Moose Murders,* she hasn't a dozen major Broadway credits. She was, however, exquisite as the unloved wife in *Butley.* Abetted by Mr. Charles, she makes the play much more complex, humane, and touching than it is. Seeing her may turn you, like me, into a Taylor freak. There are far worse addictions. ▬

Photo: Wendy Barrows

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SALES & BARGAINS

BY LEONORE FLEISCHER

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DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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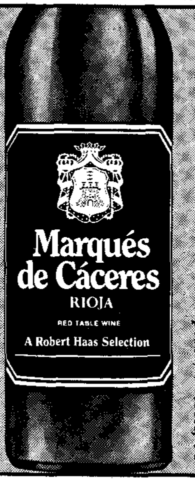

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A Complete Entertainment Guide for the Week Beginning August 3.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage

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Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Aug. 2: "God's Angry Man"; "Huie's Sermon." Beg. Aug. 3: A Kuchar Sampler —"Hold Me While I'm Naked"; "Pagan Rhapsody"; "A Reason To Live"; "Wild Night in el Reno"; "I an Actress"; "Mongreloid." #2—Aug. 1-2: "Emitai"; "Boesman and Lena." Aug. 3-4: "O Cangaceiro"; "Matraga"; "Memories of the Cangaco." Aug. 5-6: "Pixote"; "Gaijun." Aug. 7 "Xala"; "Mandabi."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Aug. 4: "Porky's II: The Next Day"; "Tough Enough." Beg. Aug. 5: "Octopussy."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Aug. 1: "Going Places"; "A Slave of Love." Aug. 2: "Blood Wedding"; "Children of Theatre Street." Aug. 3: "W.R., Mysteries of the Organism"; "Camouflage." Aug. 4: "The Consequence"; "Sebastiane." Aug. 5-6: "Time Stands Still." Aug. 7: "Cousin, Cousine"; "Till Marriage Do Us Part." **AGEE ROOM—** "Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Class."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Aug. 1: "Escape From New York"; "The Fog." Aug. 2: "Endless Love"; "The Fan." Aug. 3: "Private Lessons"; "Summer of '42." Aug. 4: "The Blue Lagoon"; "The Outsiders." Aug. 5-6: "Victor/Victoria"; "Something for Everyone." Aug. 7 "Creature From the Black Lagoon"; "It Came From Outer Space."

9. **ART—8th St. E. of University Pl.** 473-7014. "National Lampoon's Vacation."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 1: "Walkabout"; "Picnic at Hanging Rock." Aug. 2: "Strike Up the Band"; "Babes on Broadway" Aug. 3: "We're Not Dressing"; "International House." Aug. 4: "Jezebel"; "The Letter." Aug. 5-6: "Casablanca", "The Maltese Falcon (1941)." Aug. 7 "Duck Soup"; "Monkey Business."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 4: "Twilight Zone—The Movie"; "Chariots of Fire."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 1-2: "Carny"; "Freaks." Aug. 3-4: "Los Olvidados"; "Nazarin." Aug. 5-6: "Gregory's Girl"; "Don's Party" Aug. 7 "Diner"; "American Graffiti"

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—"Snow White and the Seven Dwarfs."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Jaws 3-D." #2—"The Night of the Shooting Stars." #3—"Diva." #4—"Jaws 3-D."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Private School."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Octopussy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Superman III."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Blue Thunder."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Trading Places." #2—"Krull." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Octopussy." #2—Tent.: "Private School."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Superman III." #2—"Porky's II: The Next Day." #3—"Gandhi." #4—"Screwballs." #5—"Twilight Zone—The Movie." #6—"Psycho II."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Krull." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Class."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Aug. 4: "Star Wars"; "The Empire Strikes Back." #2—"National Lampoon's Vacation"

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262 "Flashdance." **EMBASSY 3—**"WarGames" **EMBASSY 4—**"WarGames."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Aug. 1: "Tommy"; "The Wall." Aug. 2-3: "The Onion Field"; "In Cold Blood." Aug. 4-6: "A Night at the Opera"; "A Day at the Races." Aug. 7: "The Damned"; "Death in Venice." #2—Aug. 1-2: "The Elephant Man"; "Freaks." Aug. 3-4: "Barbarella"; "Flesh Gordon." Aug. 5-6: "The Dark Crystal"; "The Lord of the Rings." Aug. 7 "Elmer Gantry"; "Wise Blood"

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Tent.: "Jaws 3-D." #2—Tent.. "Snow White and the Seven Dwarfs."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Lady Sings the Blues" **OUTDOOR—**Thru Aug. 4: "Private School"; "Fast Times at Ridgemont High." Beg. Aug. 5: "Get Crazy"; "Zapped"

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Blue Skies Again."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St** 755-3020. Tent.: "Octopussy."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Aug. 4: "Children of Paradise." Aug. 5-6: "The Discreet Charm of the Bourgeoisie"; "Phantom of Liberte." Aug. 7 "Los Olvidados"; "Viridiana."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411 Thru Aug. 4: "Twilight Zone—The Movie" Opening Aug. 5: "Risky Business."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715 "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Aug. 4: "La Cage aux Folles." Opening Aug. 5: "Kitty and the Bagman."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Empire Strikes Back"; "Star Wars."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320 "L'Etoile du Nord."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013 "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "WarGames."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"National Lampoon's Vacation." #2—Thru Aug. 4: "Reds"

60. **BARONET—Third Ave. nr. 59th St.** 355-1663 "The Grey Fox." **CORONET—**Thru Aug. 4 "Flashdance." Opening Aug. 5: "Valentina"

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022 "Fanny & Alexander." **CINEMA II—**753-0774 "The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St** 832-1670. #1—"Private School." #2—832-2720 "Jaws 3-D."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr 66th St.** 744-7339. #1—"Class." #2—"Krull."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Aug. 4: "Trading Places" Opening Aug. 5: "The Star Chamber."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Aug. 4: "Angelo, My Love"

78. **UA EAST—First Ave. at 85th St.** 249-5100 Tent.: "WarGames"

80. **LOEWS ORPHEUM—86th St. nr. Third Ave** 289-4607. #1—"Return of the Jedi." #2—"Trading Places."

82. **86TH STREET EAST—Nr. Third Ave** 249-1144. "Jaws 3-D"

MOVIES

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Octopussy." #2—"National Lampoon's Vacation."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Aug. 4: "Reds." Opening Aug. 5: "The Star Chamber."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Pauline at the Beach." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Puberty Blues." #2—"Ways in the Night."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Aug. 1: "Man's Castle"; "The Beast of the City." Aug. 2-3: "Wait Until Dark"; "Rosemary's Baby." Aug. 4-6: "The Marrying King"; "Adam's Rib." Aug. 7: "Shadow of the Thin Man"; "Grand Central Murder."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Woody Allen Film Festival. #2—"The First Time."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"National Lampoon's Vacation." #2—"Snow White and the Seven Dwarfs." #3—"Private School." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Class." #2—"Octopussy."

95. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 1: Bob Clampett Cartoons; Robert McKimson Cartoons. Aug. 2: "The Girl Can't Help It"; "Will Success Spoil Rock Hunter." Aug. 3: "Zatoichi's Vengeance"; "Hoodlum Priest." Aug. 4: "Niagara"; "Let's Make Love." Aug. 5-6: "The General"; "Steamboat Bill, Jr." Aug. 7: "Breaker Morant"; "Smash Palace."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Aug. 1: "New York, New York"; "Jazz on a Summer's Day." Aug. 2: "Kind Hearts and Coronets"; "The Horses Mouth." Aug. 3: "In a Year of Thirteen Moons"; "Beware of a Holy Whore." Aug. 4: "David Copperfield"; "Romeo and Juliet (1954)." Aug. 5: "The Exterminating Angel"; "The Criminal Life of Archibaldo de la Cruz." Aug. 6: "All That Jazz"; "The Music Lovers." Aug. 7: "The Magic Flute"; "Romeo and Juliet."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Jaws 3-D." #2—"Twilight Zone—The Movie." "Altered States." #3—"Gandhi." #4—"Jaws 3-D."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy."

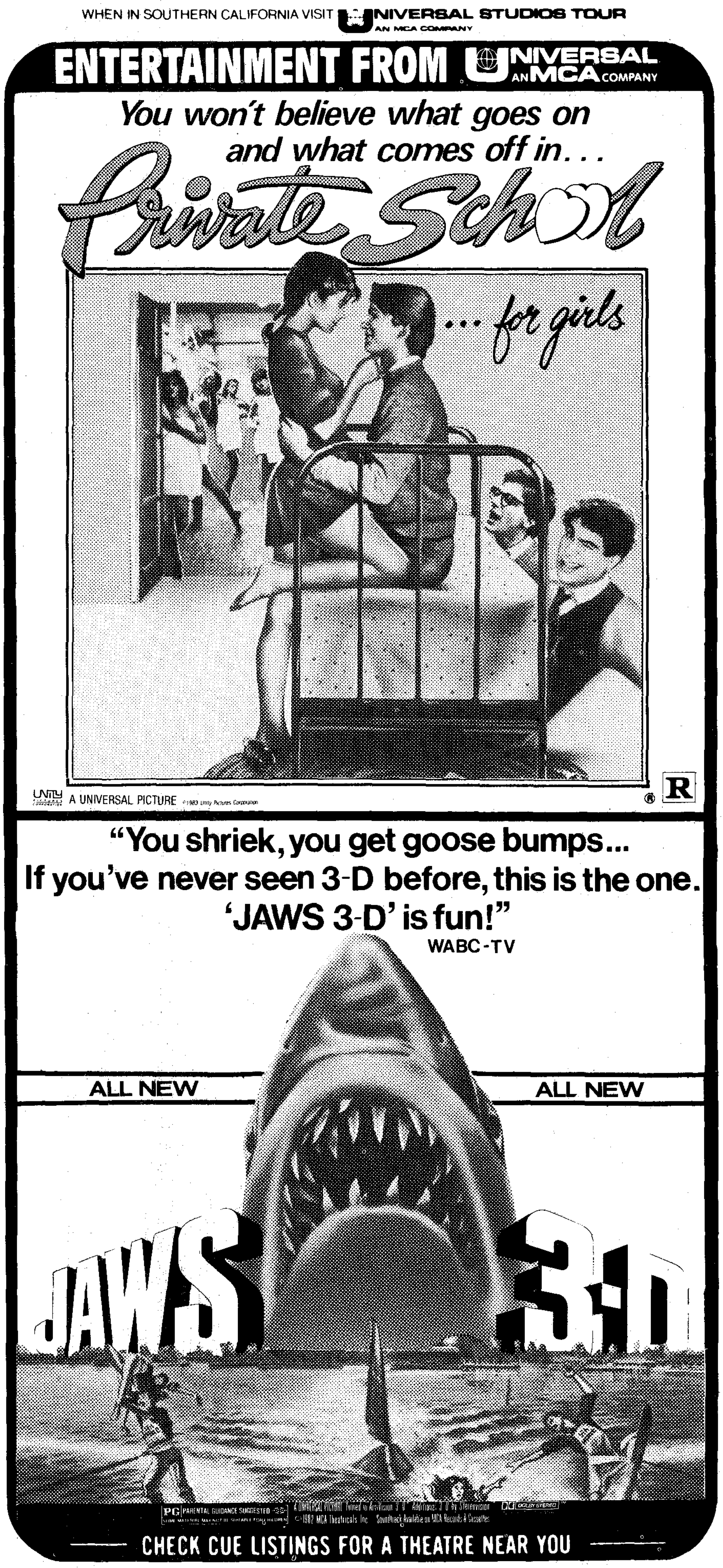
Museums, Societies, Etc.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Aug. 1, 7, 9 p.m.: "The River" (1951) by Jean Renoir. Aug. 2, 7, 8:15 p.m.: Larry Rivers on Film—"Mounting Tension" (1950), "A Day in the Life of a Cleaning Woman" (1953), "Pull My Daisy" (1959). Aug. 3, 7, 9:30 p.m.: "The Night of the Iguana" (1964) by John Huston.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Films by Lou Stoumen—Tue.-Thur., 12:15, 2:15, 4:15 p.m. and Fri.-Sun., 12 noon, 2, 4 p.m.: "The True Story of the Civil War." Tue.-Thur., 5, 6:30 p.m. and Fri.-Sun., 2:45 p.m.: "The Black Fox." Tue.-Thur., 12:55, 3 p.m. and Fri.-Sun., 12:40, 4:45 p.m.: "The Naked Eye."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $4, unless otherwise noted. La Belle Epoque Series (free with mus. adm.)—Aug. 2, 6 p.m. "The Earrings of Madam De. . ." (1953) by Max Ophuls. Aug. 6, 2 p.m.: "Celeste" (1981) by Percy Adlon. Egyptian Series—Aug. 2, 8 p.m.: "The Night of Counting the Years" by Shadi Abdelsalam.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Daily, 12 noon, 1:30, 3 p.m.: "The Beatles—The Early Days." Daily, 12:15, 2, 3:45 p.m.: "Sid Caesar: Master of Comedy." Daily, 12:15, 2, 3:45 p.m.: "The Muppets: Past, Present and Future."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MOVIES

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Performance Video Series (running continuously, daily)—Mon.: "Unbashed Heroics" (1982) by Randy and Berenicci. Tue.: "Phil Glass: Act III, and a Gentleman's Honor" (1983) by John Sanborn. Thurs.: "Swan Lake, Minnesota" (1983) by Kenneth Robins. Fri.: "Spine/Time" (1982) by John Sturgeon. Sat.: "Secret of the Waterfall" (1983) by Charles Atlas. Sun.: "Bad Smells" (1982) by Twyla Tharp. Films from the Archive—Aug. 6-7, 12 noon: "A Thousand Clowns" (1965) by Fred Coe, with Jason Robards. Rediscovering French Film, Part II—Aug. 1-2 and 4-5, 12 noon: "Un Art Classique Sous l'Occupation et la Libération, in French, Eng. subtitles. Aug. 1, 2:30 p.m.: "L'Homme de Londres" (1943) by Henri Decoin, in French; 6 p.m.: "Le Baron Fantôme" (1943) by Serge de Poligny, in French. Aug. 2, 2:30 p.m.: "Le Capitaine Fracasse" (1943) by Abel Gance, in French; 6 p.m.: "Le Lit à Colonnes" (1942) by Roland Tual, in French. Aug. 4, 2:30 p.m.: "La Main du Diable" (1943) by Maurice Tourneur, in French, Eng. subtitles; 6 p.m.: "Le Six Juin à l'Aube" (1944) by Jean Grémillon, in French. Aug. 5, 2:30 p.m.: "L'Assassin Habite à 21" (1942) by Henri-Georges Clouzot, in French, Eng. subtitles; 6 p.m.: "Le Retour" (1946) by Henri Cartier-Bresson, in French, and "La Bataille du Rail" (1946) by René Clément. Aug. 6, 2:30 p.m.: "Le Six Juin à l'Aube", "La Libération de Paris"; 5 p.m.: "Panique" (1946) by Julien Duvivier, in French, Eng. subtitles. Aug. 7, 2:30 p.m.: "Quai des Orfèvres" (1947) by Clouzot in French, Eng. subtitles; 5 p.m.: "Manon" (1949) by Clouzot, in French, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Aug. 1, 8 p.m.: "The Rose" (1979) by Mark Rydell. Aug. 2, 8 p.m.: "Tempest" (1982) by Paul Mazursky. Aug. 3-4, 8, 9:45 p.m.: "Starstruck" (1982) by Gillian Armstrong. Aug. 5-6, 8, 10:15 p.m. and Aug. 7, 7:30, 9:45 p.m.: "Britannian Hospital" (1982) by Linsay Anderson.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Beg. Aug. 2: Paris/New York: The Langlois-Roud Connection, a tribute to Henri Langlois—Aug. 3, 6 p.m.: "Voyage in Italy" (1953) by Roberto Rossellini; 8 p.m.: "A Woman of Affairs" (1928) by Clarence Brown; 10 p.m.: "Home From the Hill" (1960) by Vincente Minnelli. Aug. 4, 6 p.m.: "Dead of Night" (1945) by Basil Deaden, et al.; 8 p.m.: "Sparrows" (1926) by William Beaudine; 10 p.m.: "Rich and Strange" (1932) by Alfred Hitchcock. Aug. 5, 6 p.m.: "L'Age D'Or" (1930) by Luis Bunuel, "La Fille de L'Eau" (1924) by Jean Renoir, "The New York Hat" (1912) by D.W. Griffith; 8 p.m.: "Miss Julie" (1950) by Alf Sjoberg; 10 p.m.: "An Autumn Afternoon" (1962) by Yasujiro Ozu. Aug. 6, 6 p.m.: "A Girl in Every Port" (1928) by Howard Hawks; 8 p.m.: "The Tiger of Eschnapur", "The Indian Tomb" (1958) by Fritz Lang. Aug. 7, 6 p.m.: "A Woman of Paris" (1923) by Charles Chaplin; 8 p.m.: "Germany in Autumn" (1977) by Heinrich Boll, et al.; 10 p.m.: "Evergreen" (1934) by Victor Sayville.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Aug. 6, 2 p.m.: "The Freshman" (1925) by Sam Taylor, Fred Newmeyer.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Issac Stern in China" (1981) by Murray Lerner.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The Comic Art Show Film Series—animated films from the early days to contemporary times. Shown daily, 11:30 p.m., 12:30, 1:30 p.m.. Mon.: Early Animation (Before Mickey). Tue.: The Art of Walt Disney. Wed.: The Fleischer Brothers. Thur.: Cartoons from Warner Bros. and MGM. Fri.: Contemporary Independent Animation. Film on Art Series—Aug. 2, 4, 6, 12:30 p.m.: "Europe After the Rain" (1978) by Max Gold; 3:30 p.m.: "Life, Liberty and the Pursuit of Happiness: A Celebration" (1974) by Warren Forma, "The Art Show That Shocked America" (1963) by Camera 3, "New York Illustrated: The Whitney" (1968) by NBC-TV, "20th Century American Art: Highlights of the Permanent Collection." Aug. 3, 5, 7, 12:30 p.m.: "Life, Liberty, and the Pursuit of Happiness: A Celebration", "The Art Show That Shocked America", "New York Illustrated: The Whitney," "20th Century American Art: Highlights of the Permanent Collection"; 3:30 p.m.: "Europe After the Rain", "Artists at Work."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Jaws 3-D." #2—"Return of the Jedi." #3—"Trading Places."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Class." #2—"Krull."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Krull." #2—"Staying Alive."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Jaws 3-D." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—"Class." #3—"Jaws 3-D." #4—"National Lampoon's Vacation."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Krull."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"National Lampoon's Vacation." #2—"Trading Places."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Staying Alive." #2—"Flashdance." #3—"Class." #4—"Trading Places."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Staying Alive."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Jaws 3-D." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber." #3—"Staying Alive."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Krull." #2—"Octopussy." #3—"Return of the Jedi." #4—Thru Aug. 4: "Blue Skies Again"; "Deadly Mantis."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Snow White and the Seven Dwarfs." #2—"Jaws 3-D." #3—"National Lampoon's Vacation."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—"Private School." #4—"National Lampoon's Vacation." #5—"WarGames."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Class." #2—"Krull."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—"Private School."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Private School."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Trading Places." #2—"Staying Alive."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"National Lampoon's Vacation." #2—"Octopussy." #3—"Class." #4—"Jaws 3-D."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Snow White and the Seven Dwarfs."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Private School." #2—"Jaws 3-D." #3—"Class." #4—"Trading Places."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Aug. 4: "Class." Beg. Aug. 5: "The Star Chamber." #2—Thru Aug. 2: "An Officer and a Gentleman." Beg. Aug. 3: "Return of the Jedi."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Aug 4: "Return of the Jedi." #2—Thru Aug. 4: "Jaws 3-D." #3—Thru Aug. 4: "Snow White and the Seven Dwarfs."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Aug. 4: "National Lampoon's Vacation." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs.

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Krull." #2—"Jaws 3-D." #3—"Trading Places." #4—"Staying Alive."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Krull."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Private School."

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MOVIES

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Blue Skies Again." #2—"Class." #3—"Jaws 3-D." #4—"Private School."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru Aug. 4: "Class." #2—Thru Aug. 4: "WarGames."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Aug. 4: "Twilight Zone—The Movie."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"National Lampoon's Vacation." #2—"Octopussy."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Class."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—"Blue Thunder." #3—"Private School." #4—"Jaws 3-D."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Jaws 3-D." #2—"Return of the Jedi." #3—"Blue Skies Again." #4—"Private School." #5—"Snow White and the Seven Dwarfs."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Octopussy." #2—"Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Staying Alive." #2—Thru Aug. 4: "Trading Places." Beg. Aug. 5: "The Man Who Wasn't There." #3—"Class."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Jaws 3-D."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Aug. 4: "Octopussy." #2—"Return of the Jedi." #3—"Private School."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 4: "Twilight Zone—The Movie"; "High Road to China." Beg. Aug. 5 (tent.): "Octopussy."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Aug. 4: "Twilight Zone—The Movie."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Aug. 4: "Porky's II: The Next Day"; "Class Reunion."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Jaws 3-D." #2—"National Lampoon's Vacation."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Aug. 4: "Screwballs"; "Airplane."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Aug. 4: "Krull." #2—Thru Aug 4: "Class."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Krull." #2—Thru Aug. 4: "Class." Beg. Aug. 5: "Octopussy."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Krull." #2—"Trading Places."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Aug. 4: "Porky's II: The Next Day"; "Class Reunion."

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500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Krull." #2—"Class."

501. **BALDWIN—RKO—** 223-9230. "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru Aug. 2: "Psycho II." Beg. Aug. 3: "The Man With Two Brains."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Aug. 4: "Twilight Zone—The Movie." #2—Thru Aug. 4: "Porky's II: The Next Day."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Snow White and the Seven Dwarfs." #2—Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—"Private School." #3—"National Lampoon's Vacation." #4—"Jaws 3-D."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Aug. 4: "Twilight Zone—The Movie." Beg Aug. 5: "Octopussy." #2—Thru Aug. 4: "Porky's II: The Next Day." Beg Aug. 5: "Angelo, My Love."

516. **FARMINGDALE—RKO—** 249-0122. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Jaws 3-D." #2—"Private School."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Staying Alive."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"National Lampoon's Vacation." #2—"Jaws 3-D." #3—"Return of the Jedi."

524. **HEWLETT—RKO—** 791-6768. Thru Aug. 2: "Psycho II." Beg. Aug. 3: "The Man With Two Brains."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Private School." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5 (tent.): "Get Crazy."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Jaws 3-D." **SOUTH—**"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—"Krull." #2—"Class." #3—"Trading Places."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy." #2—Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5 (tent.): "Snow White and the Seven Dwarfs."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Staying Alive." #2—"Class." #3—"Krull." #4—"WarGames." #5—"Trading Places." #6—"Flashdance."

532. **LONG BEACH—LIDO—** 432-0056. Thru Aug. 4: "Porky's II: The Next Day"; "Friday the 13th, Part 3." Beg. Aug. 5: "Octopussy"; "Rocky III."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Jaws 3-D." #2—"Private School." #3—"Class." #4—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: (tent.): "Get Crazy."

534. **LYNBROOK—STUDIO ONE—** 599-1444. *Tent.: "Tender Mercies."*

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Aug. 4: "Angelo, My Love." Beg. Aug. 5: "Octopussy." #2—Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5 (tent.): "Snow White and the Seven Dwarfs."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Private School." #2—Thru Aug. 4: "Octopussy." Beg. Aug. 5: "The Star Chamber." #3—Thru Aug. 4: "Blue Skies Again." Beg. Aug. 5: "Get Crazy."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Staying Alive."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber." #2—"Trading Places." #3—Thru Aug. 4: "Octopussy." Beg. Aug. 5: "Get Crazy." #4—"Krull." #5—"National Lampoon's Vacation." #6—"Staying Alive." #7—"Private School."

542. **MERRICK—GABLES—** 546-0734. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Porky's II: The Next Day."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Class."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy." #2—"Twilight Zone—The Movie."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy." #2—Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5 (tent.): "Snow White and the Seven Dwarfs."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Krull." #2—"Class."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Aug. 4: "Psycho II." Beg. Aug. 5: "The Star Chamber."

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MOVIES

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—"Staying Alive."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "National Lampoon's Vacation." **SOUTH**—"Octopussy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 4: "Porky's II: The Next Day"; "Fort Apache, The Bronx."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Aug. 4: "Angelo, My Love" Beg. Aug. 5: "The Star Chamber."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Jaws 3-D."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"WarGames." #2—"Krull." #3—"Return of the Jedi." #4—"Staying Alive."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Aug. 4: "Snow White and The Seven Dwarfs." Beg. Aug. 5: "The Star Chamber."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Tent.: "Class." #2—"Krull."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Staying Alive." #2—"Jaws 3-D." #3—"Krull."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Aug. 4: "Class." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Staying Alive." #2—Thru Aug. 4: "Trading Places." Beg. Aug. 5: "The Star Chamber."

304. **NEW DORP—LANE—** 351-2110. "Krull."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—"National Lampoon's Vacation."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Jaws 3-D."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Private School." #2—"National Lampoon's Vacation."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Octopussy."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Class." #2—"National Lampoon's Vacation." #3—"Krull." #4—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Risky Business."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Staying Alive." #2—"National Lampoon's Vacation."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Return of the Jedi." #2—"Octopussy." #3—"Snow White and the Seven Dwarfs." #4—Thru Aug. 4: "Angelo, My Love." Beg. Aug. 5: "Risky Business."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 4: "Gandhi." Beg. Aug. 5: "Psycho II"; "Sting II."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"Krull." #2—"Jaws 3-D." #3—"Private School." #4—"Class." #5—"WarGames." #6—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber." #7—"Blue Thunder."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Staying Alive." #2—"Trading Places."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Krull." #2—"Staying Alive."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"National Lampoon's Vacation."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"WarGames." #2—"Krull." #3—"Staying Alive."

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552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber." #2—"Staying Alive."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Octopussy." #2—"Class." #3—"WarGames."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5 (tent.): "Octopussy."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Star Wars"; "The Empire Strikes Back."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Aug. 4: "Return of the Jedi." Beg. Aug. 5: "The Star Chamber." #2—"National Lampoon's Vacation."

559. ROSLYN—ROSLYN— 621-8488. #1—"Krull." #2—"Flashdance."

561. SYOSSET—SYOSSET— 921-5810. "Star Wars"; "The Empire Strikes Back."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Aug. 4: "Octopussy." Beg. Aug. 5: "Risky Business."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "WarGames."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Return of the Jedi." #2—"Jaws 3." #3—"Staying Alive." #4—"Snow White and the Seven Dwarfs." #5—"Trading Places." #6—"Krull." #7—"Superman III." #8—"Octopussy." #9—"Private School." #10—"Flashdance." #11—"National Lampoon's Vacation."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Aug. 4: "WarGames." #2—Thru Aug. 4: "Class."

571. WANTAGH—RKO— 781-6969. "Jaws 3-D."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Aug. 4: "Jaws 3-D." Beg. Aug. 5: "Private School." #2—Thru Aug. 4: "Staying Alive." Beg. Aug. 5: "Class." #3—Thru Aug. 4: "Return of the Jedi." Beg. Aug. 5: "Krull."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Aug. 4: "Tender Mercies." #2—Thru Aug. 4: "Flashdance."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"National Lampoon's Vacation." #2—"WarGames."

601. BABYLON—BABYLON— 669-3399. "Private School."

602. BABYLON—RKO— 669-0700. #1—"Krull." #2—"Return of the Jedi."

604. BAY SHORE—CINEMA— 665-1722. "Jaws 3-D."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"National Lampoon's Vacation." #2—"Staying Alive."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Thru Aug. 4: "Return of the Jedi"; "Max Dugan Returns." Beg. Aug. 5: "The Star Chamber." #2—Thru Aug. 4: "Krull"; "Tootsie." Beg. Aug. 5 (tent.): "Private School."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

610. BRIDGEHAMPTON—HAMPTONS DRIVE-IN— 537-0770. Thru Aug. 4: "Superman III." Beg. Aug. 5: "Krull."

612. CENTER MORICHES—CENTER— 878-2100. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5 (tent.): "Octopussy."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Octopussy."

615. COMMACK—DRIVE-IN— 499-2900. Thru Aug. 4: "Jaws 3-D"; "Nighthawks." Beg. Aug. 5: "Private School."

616. COMMACK—MAYFAIR— 543-0707. "Staying Alive."

617. COMMACK—RKO— 499-4545. #1—"Return of the Jedi." #2—"Krull."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru Aug. 4: "Staying Alive"; "48 Hrs." Beg. Aug. 5: "National Lampoon's Vacation"; "Night Shift."

619. CORAM—CORAM— 698-7200. "Private School."

620. CORAM—DRIVE-IN— 732-6200. Thru Aug. 4: "Return of the Jedi"; "Max Dugan Returns." Beg. Aug. 5 (tent.): "Private School."

621. CORAM—PINE— 698-6442. #1—"WarGames." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber."

622. DEER PARK—DEER PARK— 667-2440. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Class." #2—"Staying Alive." #3—"Return of the Jedi." #4—Thru Aug. 4: "Flashdance." Beg. Aug. 5: "The Star Chamber." #5—"Jaws 3-D."

627. EAST SETAUKET—RKO FOX— 473-2400. "Return of the Jedi."

628. ELWOOD—ELWOOD— 499-7800. #1—"Trading Places." #2—"National Lampoon's Vacation."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Private School." #2—"Class."

630. GREENPORT—GREENPORT— 477-0500. Thru Aug. 4: "National Lampoon's Vacation." Beg. Aug. 5: "Twilight Zone—The Movie."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—"WarGames." #4—"Staying Alive."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "National Lampoon's Vacation."

634. HUNTINGTON—RKO YORK— 421-3911. "Krull."

635. ISLIP—ISLIP— 581-5200. #1—Thru Aug. 4: "Krull." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs." #3—Thru Aug. 4: "Class."

636. KINGS PARK—KINGS PARK— 269-4422. "Class."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Octopussy."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Aug. 4: "Porky's II: The Next Day."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Krull." #2—"Snow White and the Seven Dwarfs." #3—"National Lampoon's Vacation."

641. MONTAUK—THE MOVIES— 668-2393. Aug. 1: "48 Hrs." Aug. 2-3: "Lola." Aug. 4-5: "First Blood." Aug. 6-7: "Octopussy."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "National Lampoon's Vacation." **OUTDOOR—** Thru Aug. 4: "Private School"; "Fast Times at Ridgemont High." Beg. Aug. 5: "Get Crazy"; "Zapped."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Aug. 4: "Class." Beg. Aug. 5: "The Star Chamber." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

645. OAKDALE—OAKDALE— 589-8118. Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Twilight Zone—The Movie."

646. OCEAN BEACH—COMMUNITY— 583-5184. Aug. 2-3: "Fitzcarraldo." Aug. 5: "The Night of the Shooting Stars"; "The Last Unicorn."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber." #2—"Staying Alive." #3—"WarGames."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Krull." #2—"Jaws 3-D."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Return of the Jedi." **OUTDOOR**—Thru Aug. 4: "Class"; "Summer Lovers." Beg. Aug. 5: "Get Crazy"; "Zapped."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"National Lampoon's Vacation." #2—"Trading Places."

653. PORT JEFFERSON—MINI EAST— 928-6555. #1—"Jaws 3-D." #2—"Class."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Aug. 2: "Psycho II." Beg. Aug. 3: "The Man With Two Brains."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Aug. 4: "Superman III."

656. ROCKY POINT—DRIVE-IN— 744-8900. Thru Aug. 4: "National Lampoon's Vacation"; "Night Shift." Beg. Aug. 5 (tent.): "Class"; "Summer Lovers."

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657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Aug. 4: "Angelo, My Love." Beg. Aug. 5: "The White Rose."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Flashdance." #2—"Class." #3—"Octopussy."

659. SHIRLEY—DRIVE-IN— 281-5444. Thru Aug. 4: "Jaws 3-D"; "Nighthawks." Beg. Aug. 5: "Return of the Jedi."

660. SHIRLEY TWIN— 281-4466 #1—Thru Aug. 4: "Porky's II: The Next Day." #2—Thru Aug. 4: "Twilight Zone—The Movie."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Jaws 3-D."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Krull." #2—"National Lampoon's Vacation." #3—Thru Aug. 4: "WarGames." Beg. Aug. 5 (tent.): "Trading Places."

664. STONY BROOK—LOEWS— 751-2300. #1—"Staying Alive." #2—"Trading Places." #3—"Krull."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy." #2—Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. "Trading Places."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Private School."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—"Jaws 3-D." #2—Thru Aug. 4: "Krull." Beg. Aug. 5: "The Star Chamber."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Trading Places."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Staying Alive." #2—"Private School." #3—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Risky Business."

703. CROSS RIVER—CINEMA— 763-8811. Thru Aug. 4: "Porky's II: The Next Day."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Jaws 3-D." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs."

707. HARRISON—SILVER SCREEN CINEMA— 835-2961. Aug. 1-2: "Starstruck." Aug. 3-5: "Don's Party." Aug. 6-7: "Blade Runner."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru Aug. 4: "Class." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 4: "WarGames."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"National Lampoon's Vacation." #2—"Class." #3—"Staying Alive." #4—"Jaws 3-D."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Class." #2—"Staying Alive."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Staying Alive." #2—"Class."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Jaws 3-D." #2—"National Lampoon's Vacation." #3—"Return of the Jedi." #4—"Private School." #5—"Trading Places."

715. NEW ROCHELLE—TOWN— 632-4000. "Krull."

716. OSSINING—ARCADIAN— 941-5200. #1—"Staying Alive." #2—"Krull."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Aug. 4: "Jaws 3-D." #2—Thru Aug. 4: "Snow White and the Seven Dwarfs." #3—Thru Aug. 4: "Krull." #4—Thru Aug. 4: "Private School."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—"Staying Alive."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Aug. 4: "Twilight Zone—The Movie."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." #2—"Trading Places."

723. SCARSDALE—FINE ARTS— 723-6699. "L'Etoile du Nord."

724. SCARSDALE—PLAZA— 725-0078. Thru Aug. 4: "Twilight Zone—The Movie." Beg. Aug. 5: "Octopussy."

726. WHITE PLAINS—COLONY— 948-8828. "Private School."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Staying Alive." #2—"Krull."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Return of the Jedi."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Return of the Jedi." #2—"Octopussy."

731. YONKERS—KENT— 237-3440. Thru Aug. 4: "Twilight Zone—The Movie"; "High Road to China." Beg. Aug. 5 (tent.): "Snow White and the Seven Dwarfs."

732. YONKERS—MOVIELAND— 793-0002. #1—"National Lampoon's Vacation." #2—"Jaws 3-D." #3—Thru Aug. 4: "Trading Places." Beg. Aug. 5: "The Star Chamber." #4—"Krull."

733. YONKERS—PARK HILL— 969-4477. #1—"Krull." #2—Thru Aug. 4: "Class." Beg. Aug. 5: "The Star Chamber." #3—Thru Aug. 4: "Private School." Beg. Aug. 5: "Octopussy."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Aug. 4: "Class." Beg. Aug. 5 (tent.): "Octopussy." #2—"WarGames."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Tent.: "Private School"; "Fast Times at Ridgemont High."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Staying Alive"; "An Officer and a Gentleman."

744. NANUET—ROUTE 59— 623-3355. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "The Star Chamber."

745. NANUET—THE MOVIES— 623-0211. #1—"WarGames." #2—"Krull." #3—"Octopussy." #4—"Jaws 3-D." #5—"Staying Alive."

746. NEW CITY—TOWN— 634-5100. #1—"Staying Alive." #2—"Trading Places."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"National Lampoon's Vacation." #2—"Jaws 3-D."

748. NYACK—CINEMA EAST— 358-6631. "Star Wars"; "The Empire Strikes Back."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Jaws 3-D"; "Nighthawks."

751. PEARL RIVER—CENTRAL— 735-2530. "Trading Places."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Private School."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Class."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Snow White and the Seven Dwarfs."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Private School." #2—"Jaws 3-D."

774. DANBURY—CINE— 743-2200. #1—"Staying Alive." #2—"Trading Places." #3—Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber."

775. DANBURY—CINEMA— 748-2923. #1—"Return of the Jedi." #2—"Class."

777. DANBURY—PALACE— 748-7496. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Risky Business." #2—"National Lampoon's Vacation." #3—"Krull."

778. DARIEN—PLAYHOUSE— 655-0100. "WarGames."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Jaws 3-D." #2—"National Lampoon's Vacation."

780. FAIRFIELD—COUNTY— 334-1411. "Staying Alive."

781. GREENWICH—CINEMA— 869-6030. "Jaws 3-D."

782. GREENWICH—PLAZA— 869-4030. #1—"Staying Alive." #2—Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber." #3—"Snow White and the Seven Dwarfs."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Return of the Jedi."

784. **NORWALK—CINEMA—** 838-4504. #1—"Class." #2—"Jaws 3-D."

785. **NORWALK—NORWALK—** 866-3010. "Krull."

788. **SOUTH NORWALK—SONO—** 866-9202. "WarGames."

789. **SPRINGDALE—STATE—** 325-0250. Thru Aug. 4: "Superman III." Beg. Aug. 5: "Octopussy."

790. **STAMFORD—AVON—** 324-9205. #1—"Octopussy." #2—"Krull."

791. **STAMFORD—CINEMA—** 324-3100. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—Thru Aug. 4: "Flashdance." Beg. Aug. 5: "Risky Business."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Return of the Jedi." #2—"Class."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Octopussy." #2—"WarGames." #3—"Krull."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"Staying Alive." #3—227-9619. "Flashdance." #4—226-6666. "Private School."

796. **WESTPORT—POST—** 227-0500. "Trading Places."

798. **WILTON—CINEMA—** 762-5678. "National Lampoon's Vacation."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Jaws 3-D." #2—"Krull." #3—"Return of the Jedi."

801. **HARRISON—WARNER—** 482-8550. #1—"National Lampoon's Vacation." #2—"Private School."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"National Lampoon's Vacation." #2—"Return of the Jedi."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Private School." #2—Thru Aug. 4: "Blue Skies Again." Beg. Aug. 5 (tent.): "Get Crazy." #3—"Jaws 3-D."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Jaws 3-D." #2—"Class." #3—"Trading Places." #4—"Krull."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Staying Alive." #2—"National Lampoon's Vacation." #3—"Snow White and the Seven Dwarfs." #4—"Private School." #5—"WarGames." #6—"Flashdance."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Aug. 4: "Porky's II: The Next Day"; "The Sorceress." Beg. Aug. 5: "Octopussy."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Krull."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Trading Places." #2—"National Lampoon's Vacation."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Snow White and the Seven Dwarfs."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Jaws 3-D."

817. **LIVINGSTON—COLONY—** 992-0800. "Private School."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Class."

819. **MILLBURN—RKO—** 376-0800. #1—"Octopussy." #2—Thru Aug. 4: "WarGames." Beg. Aug. 5: "The Star Chamber."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Jaws 3-D." #2—"Class." #3—Thru Aug. 4: "The Night of the Shooting Stars." Beg. Aug. 5: "The Star Chamber."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Blue Skies Again." #2—"Private School." #3—"Flashdance."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." #2—Thru Aug. 4: "Private School." #3—Thru Aug. 4: "WarGames."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Staying Alive."

828. **VERONA—VERONA—** 239-0880. Thru Aug. 4: "WarGames." Beg. Aug. 5 (tent.): "Get Crazy."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Staying Alive." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Aug. 4: "Twilight Zone—The Movie."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Aug. 4: "Class." Beg. Aug. 5: "The Star Chamber." #2—"Krull."

842. **ELIZABETH—ELMORA—** 352-3483. "Porky's II: The Next Day."

846. **LINDEN—TWIN—** 925-9787. #1—"Jaws 3-D." #2—"Class."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Aug. 4: "Gandhi." Beg. Aug. 5: "Octopussy."

849. **SUMMIT—STRAND—** 273-3900. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5 (tent.): "The Star Chamber."

851. **UNION—FIVE POINTS—** 964-3466. "National Lampoon's Vacation."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "L'Etoile du Nord."

854. **UNION—RKO—** 686-4373. #1—"Staying Alive." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Jaws 3-D." #2—"WarGames." #3—"Private School."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Flashdance." #2—"Blue Skies Again."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Octopussy."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Aug. 4: "Octopussy." Beg. Aug. 5: "The Star Chamber."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Staying Alive." #2—"Trading Places." #3—"Jaws 3-D." #4—"Class."

863. **EMERSON—TOWN—** 261-1000. "WarGames."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Jaws 3-D." #2—"Private School."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Snow White and the Seven Dwarfs." #2—"Flashdance."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"National Lampoon's Vacation." #2—Thru Aug. 4: "Octopussy." Beg. Aug. 5 (tent.): "Get Crazy."

868. **FORT LEE—SHARON—** 224-0202. Tent.: "Return of the Jedi."

873. **OAKLAND—TWIN—** 337-4478. #1—"National Lampoon's Vacation." #2—"Krull."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Twilight Zone—The Movie." #2—Thru Aug. 4—"Porky's II: The Next Day."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Aug. 4: "Snow White and the Seven Dwarfs." Beg. Aug. 5: "Risky Business."

876. **PARAMUS—CINEMA 35—** 845-5070. "Jaws 3-D."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Aug. 4: "Private School." "Fast Times at Ridgemont High."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Staying Alive." #2—"Return of the Jedi." #3—"Trading Places." #4—"Octopussy." #5—Thru Agu. 4: "Class." Beg. Aug. 5: "The Star Chamber." #6—"Krull." #7—"National Lampoon's Vacation."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Star Wars"; "The Empire Strikes Back." #2—"WarGames."

880. **RAMSEY—CINEMA—** 825-2090. Thru Aug. 4: "Snow White and the Seven Dwarfs."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Aug. 4: "Porky's II: The Next Day." Beg. Aug. 5: "Octopussy."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Trading Places." #2—"Staying Alive."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Aug. 4: "Snow White and the Seven Dwarfs." #2—Thru Aug. 4: "Twilight Zone—The Movie."

886. **TENAFLY—BERGEN—** 567-0004. "Krull."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Jaws 3-D."

889. **WESTWOOD—PASCACK—** 664-3200. "National Lampoon's Vacation."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **76, 231, 403, 513, 535, 657**

BLUE SKIES AGAIN—(1hr. 40m., '83) About a young woman who wants to play pro-baseball. Dir. Richard Michaels, with Harry Hamlin, Mimi Rogers. PG. **44, 115, 413, 422, 536, 805, 822, 858**

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **23, 38, 407, 420**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **6, 36, 72, 93, 103, 109, 112, 202, 206, 210, 211, 236, 300, 401, 407, 413, 414, 419, 426, 447, 448, 500, 529, 531, 533, 545, 550, 554, 570, 573, 625, 629, 635, 636, 643, 650, 653, 656, 658, 708, 710, 711, 713, 733, 735, 754, 775, 784, 792, 806, 818, 821, 841, 846, 862, 878**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **16**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either —but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **62**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy —it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

★ **FIRST TIME, THE**—(1hr. 35m., '83) This slapstick sex comedy is the archtypal young-man's debut movie. The hero, Charlie (Tim Choate) is a shy teenager from an overprotective Jewish family who enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and where sex is not only tolerated but celebrated with brass bands. But Charlie strikes out with the girls, and in his film class the pretentious sycophants among the students receive praise for their work from the avant-garde professor while Charlie's neat little parodies of monster movies are scorned as trash. The movie is the story of Charlie's dreamlike triumph over all his tormenters. A protégé of Brian De Palma's, the director, Charlie Loventhal, shares De Palma's exuberant silliness, his mockery, his fondness for film parodies and nonsense. The likably nutty performers include Wallace Shawn as the professor, Marshall Efron as a rather too helpful guidance counselor, and Wendy Jo Sperber as an over-eager student vamp with ruby lips. R. **90**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 38, 50, 60, 112, 531, 559, 567, 574, 625, 658, 791, 795, 807, 822, 858, 866**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **32, 97, 406, 848**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **60**

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a seapark from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. **16, 41, 70, 82, 97, 100, 105, 109, 114, 117, 201, 206, 210, 212, 215, 233, 237, 306, 407, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 571, 573, 604, 615, 625, 632, 649, 653, 659, 662, 700, 705, 710, 714, 717, 732, 745, 747, 750, 773, 779, 781, 784, 800, 805, 806, 814, 821, 846, 857, 862, 864, 876, 888**

KITTY AND THE BAGMAN—(1hr. 35m., '83) A woman finds herself alone in Sydney when her husband, supposedly a soldier, turns out to be a criminal. Dir. Donald Crombie, with Liddy Clark. R. **51**

KRULL—(2hrs. 7m., '83) The story of Prince Colwyn on his search for the key to powers that will defend his planet, which faces annihilation. Dir. Peter Yates, with Ken Marshall, Lysette Anthony. PG. **24, 33, 72, 103, 104, 110, 115, 202, 215, 219, 234, 236, 237, 304, 401, 407, 410, 412, 447, 448, 450, 500, 529, 531, 541, 550, 559, 567, 573, 602, 608, 610, 617, 634, 635, 640, 649, 663, 664, 700, 715, 716, 717, 727, 732, 733, 745, 777, 785, 790, 793, 800, 806, 810, 841, 873, 878, 886**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **55, 723, 852**

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) The Griswolds drive to California to visit Walley World. Dir. Harold Ramis, with Beverly D'Angelo, Imogene Coca, Randy Quaid. R. **9, 37, 42, 58, 83, 92, 109, 111, 117, 201, 206, 213, 225, 305, 307, 401, 402, 411, 418, 439, 512, 523, 541, 558, 567, 600, 606, 618, 628, 630, 633, 640, 642, 651, 656,**

663, 708, 710, 714, 719, 732, 747, 777, 779, 791, 798, 801, 803, 807, 811, 851, 867, 873, 878, 889

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the *banal and the fantastic intersect*. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They *have the Italian genius for earthiness without the Italian* weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **16, 86, 646, 821**

★ **OCTOPUSSY**—(2hrs. 10m., '83) One of the most inventive, insolent, and satisfyingly preposterous of all the Bond movies. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan, "working" again after some years away from the screen, shows up as a swank Afghan sadist; tanned, light*weight, and useless, Jourdan resembles nothing* so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Way*born, a tall Swedish person with lavender nails*, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limou*sine waiting below. The fun is remarkably consistent.* Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **3, 21, 30, 46, 83, 93, 99, 115, 206, 225, 232, 308, 403, 418, 423, 428, 436, 448, 511, 513, 516, 530, 532, 535, 536, 541, 547, 548, 549, 554, 555, 562, 567, 609, 612, 613, 622, 637, 639, 641, 644, 658, 666, 712, 724, 730, 733, 735, 745, 789, 790, 793, 809, 819, 848, 860, 861, 867, 878, 882**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even *though its sexual morality feels musty*. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 211, 742**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become *sensitive, rather literary boys, as genteel as* the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their *reflection in pools; he darkens the color, for an* epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only *thing for adults to look at is Matt Dillon, who gives an* amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **7**

PAULINE AT THE BEACH—(1hr. 34m., '83) Reviewed in this issue. R. **86**

PRIVATE SCHOOL—*(1hr. 30m., '83) A story of* young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **20, 30, 42, 70, 92, 201, 203, 204, 210, 221, 307, 407, 413, 420, 422, 428, 512, 518, 526, 533, 536, 541, 567, 573, 601, 608, 615, 619, 620, 629, 642, 668, 702, 714, 717, 726, 733, 740, 752, 773, 795, 801, 805, 807, 817, 822, 825, 857, 864, 877**

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that *awful house on the hill. Perkins, always an under*rated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, *while hardly necessary, is far from a travesty*. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles (sister of Janet Leigh in the original) now seeking vengeance against Norman, Meg Tilley as her sympathetic daughter, Dennis Frantz as the greasy manager of the Bates Motel, and Robert Loggia as a shrink. **32, 406, 502, 524, 551, 654**

PUBERTY BLUES—(1hr. 30m., '83) Growing up as a girl in the teen surfer gangs of suburban Sydney. The director, Bruce Beresford, has put his heart in the right place—we need to see the trials of adolescence from a girl's point of view. But Beresford's work is crass in feeling and socially ungenerous. The heroine, Debbie (Nell Schofield) and her friends get involved with working-class boys who turn out to be louts and nothing else. Inadvertantly, the movie turns into a cautionary tale for parents of nice girls. Much heartless and crudely unbelievable sex. It's not a convincing film and not very likable, either. R. **88**

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars*, George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles *against his father and the Emperor himself, who turns* out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 115, 201, 203, 211, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 573, 602, 608, 617, 620, 625, 627, 632, 650, 659, 714, 719, 728, 730, 756, 775, 783, 792, 795, 800, 803, 830, 868, 878**

RISKY BUSINESS—(1hr. 38m., '83) About the lessons learned by a high school senior while his parents are away on vacation. Dir. Paul Brickman, with Tom Cruise, Rebecca DeMornay. R. **48, 401, 403, 562, 702, 777, 791, 875**

STAR CHAMBER, THE—(2hrs. 29m., '83) A young judge becomes involved with the private deliberations of an elite, secretive anti-crime group. Dir. Peter *Hyams, with Michael Douglas, Sharon Gless*. PG. **74, 85, 114, 211, 231, 235, 303, 407, 424, 536, 541, 551, 552, 558, 608, 621, 625, 631, 643, 648, 700, 709, 732, 733, 744, 774, 782, 819, 821, 841, 849, 861, 878**

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever*, Sylvester Stal*lone has remade John Travolta into a slender version* of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The *movie becomes* the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance*, *Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **45, 104, 112, 113, 114, 205, 215, 223, 234, 237, 303, 402, 408, 410, 412, 426, 521, 531, 537, 541, 552, 567, 573, 606, 616, 618, 625, 632, 648, 664, 702, 710, 711, 713, 716, 719, 727, 742, 745, 746, 774, 780, 782, 795, 807, 827, 830, 854, 862, 878, 883**

SUPERMAN III—(2hrs. 4m., '83) This time Christo*pher Reeve goes on a* bad Kryptonite *trip and* exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to re*deem a labored, noisy, and tedious movie*. Dir. Richard Lester, with Richard Pryor. PG. **22, 32, 519, 567, 610, 655, 789**

TOUGH ENOUGH—(1hr. 46m., '83) The desire to be a country western singer, along with the need to support a family, draws a man into the amateur boxing ring for money. *Dir. Richard O. Fleischer, with Den*nis Quaid, Warren Oates. PG. **3**

★ **TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **24, 33, 74, 80, 100, 111, 112, 205, 210, 215, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 628, 651, 663, 664, 667, 701, 708, 714, 719, 722, 732, 746, 751, 774, 791, 796, 806, 811, 830, 854, 862, 878, 883**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something *strange and gets it about halfway in a nightmare tale* of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **11, 32, 48, 97, 416, 436, 437, 503, 513, 516, 530, 535, 542, 547, 548, 549, 555, 609, 622, 630, 639, 644, 645, 660, 666, 720, 724, 731, 840, 874, 884**

VALENTINA—(1hr. 25m., '83) *The memoirs of a man* who fought against Franco in the Spanish Civil War, and was imprisoned in a concentration camp. Dir. *Antonio Jose Betancor, with Anthony Quinn, Jorge* Sanz, Paloma Gomez. PG. **60**

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but *it's scary, provocative, and fun, like the best of* science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on *his terminal, manages to plug into a government com*puter which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's *playing a game*, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike *were under way, the scares begin. The screenwriters,* Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a *sense of the freaky wit of nuclear strategies, and di*rector John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 57, 78, 92, 201, 234, 305, 407, 412, 414, 501, 531, 546, 552, 554, 566, 570, 600, 621, 631, 632, 648, 663, 708, 709, 735, 745, 774, 778, 782, 788, 793, 807, 819, 825, 828, 857, 863, 879**

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. **88**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **71**

Revivals

ADAM'S RIB—(1hr. 41m., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a case in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly quivering bundle of *angst,* almost walks off with the picture. Dir. George Cukor. **89**

ALL THAT JAZZ—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart *surgery* on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. **96**

AMERICAN GRAFFITI—(1hr. 50m., '73) A fresh, spirited, funny, nostalgic dip into the youth of the early sixties. It's all there: the hangouts, music, restlessness, drag races, and efforts to grow up. This is one of those wonderful American movies, like *Nashville,* about a whole landscape of characters. With Richard Dreyfuss, Cindy Williams and MacKenzie Phillips. Dir. George Lucas. **13**

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Philip Law is a handsome, sturdy bird-man. Dir. Roger Vadim. **39**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. **95**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **47**

COUSIN, COUSINE—(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. **4**

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. **39**

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **39**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **47**

EXTERMINATING ANGEL, THE—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. **96**

FLESH GORDON—(1hr. 8m., '74) An incompetent soft-core satire of the thirties serial. There are a few good animation sequences and lots of nudity and simulated sex, but the cast and screenplay are definitely second-rate. With Jason Williams and Suzanne Fields. Dir. Howard Ziehm. **39**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **13, 39**

FRIDAY THE 13TH, PART 3—(1hr. 35m., '82) A new opus of the popular horror story, in 3-D. With Dana Kimmell, Paul Kratka and Richard Brooker. Dir. Steve Miner. R. **532**

GENERAL, THE—(1hr. 16m., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation.* The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into Northern territory. **95**

IN A YEAR OF THIRTEEN MOONS—(2hrs. 9m., '79) In German, Eng. subtitles. Another of Rainer Werner Fassbinder's studies of the insulted and the injured. Elvira (Volker Spengler) has undergone a sex-change operation to please a wealthy man who then casts him (her?) off. The movie has been done with great dignity, and Fassbinder gives the unappealing Elvira a kind of wretched pathos, but he also distances and aestheticizes Elvira's plight so much that it's impossible to feel anything about it. Hard to sit through this one to the end. **96**

JEZEBEL—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **10**

KIND HEARTS AND CORONETS—(1hr. 46m., '50) An astringent, vintage English comedy directed with style by Robert Hamer, with a superlative cast led by Alec Guinness in eight parts—all dodos whom Denis Price murders to get a title to which he is ninth in line. This neat little black comedy, totally cynical but genuinely witty, had to have a foolish moralizing ending tacked on to placate American censorship. **96**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **51**

LETTER, THE—(1hr. 30m., '40) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Written by Howard Koch from the Somerset Maugham story. Dir. William Wyler. **10**

LORD OF THE RINGS, THE—(2hrs. 13m., '78) Parents planning to punish their children should take them to see this confused, violent, charmless adaptation of J.R.R. Tolkien's classic narrative. Animator Ralph Bakshi, best known for his hellish urban comedies *Fritz the Cat* and *Heavy Traffic,* has produced a battle epic in red and black that is often striking visually but impossible to get into emotionally. Stunned by a mess of mysterious names and creatures, the uninitiated viewer hasn't the slightest idea who is killing whom, or why any of it matters. **39**

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **96**

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet are all glorious. **10**

NEW YORK, NEW YORK—(2hrs. 43m., '77) A recut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). **96**

NIAGARA—(1hr., 29m., '53) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon haven. The pace is pawky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the Falls, make this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **95**

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **39**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **10**

ROMEO AND JULIET (1954)—(2hrs. 2m.) Rarely seen versoin, much preferable to the 1968 Zeffirelli film, starring Laurence Harvey and Susan Shentell. With Flora Robson, Mervyn Johns. Shot in Verona and Venice. Dir. Renato Castellani. **96**

SLAVE OF LOVE, A—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. **4**

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar novel, *The Cook,* this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. **7**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **37, 54, 557, 561, 748, 879**

WE'RE NOT DRESSING—(1hr. 14m., '37) A rather silly, but very cheerful, version of *Admirable Crichton* (or *Swept Away,* as Lina Wertmüller had it), wherein Bing Crosby, Ethel Merman, Carole Lombard, and others are shipwrecked on an island. Class distinctions vanish, Bing and Ethel sing, and George Burns and Gracie Allen turn up to confuse everyone even more. **10**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Thursday, August 4

THE CORN IS GREEN—Cicely Tyson stars in a revival of Emlyn Williams's play about a middle-aged spinster who journeys to a Welsh mining village to establish a school; directed by Vivian Matalon. With Peter Gallagher, Mia Dillon, Elizabeth Seal, Gil Rogers, and Marge Redmond. Previews begin 8/4 prior to an 8/22 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 45 min. All major credit cards.

Tuesday, August 9

LA CAGE AUX FOLLES—George Hearn and Gene Barry star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. Previews begin 8/9 prior to an 8/21 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 15 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Lily Knight, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, John Thomas Waite, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens (taking over for Matthew Broderick thru 8/14), Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $16-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40. (Special mat. 8/4 at 2. Evening perf. 8/2 is canceled.) **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MAME—Angela Lansbury recreates the title role in the musical by Jerome Lawrence, Robert E. Lee, Jerry Herman, adapted from Patrick Dennis's novel *Auntie Mame;* directed by John Bowab. With Anne Francine, Jane Connell, Willard Waterman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $24-$40; Fri. & Sat. at 8 $27-$45; Wed. at 2, $15-$30. **Gershwin,** 51st W. of Bdway (586-6510). hrs., 45 min. Credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Ellis Rabb, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. Wed.-Sat. at 8, Sat. at 2; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50; thru 8/21. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Lisa Banes, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22; thru 9/4. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17. **Perry St. Theater,** 31 Perry St. (255-7190).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience.

Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 9/4. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; thru 9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$22; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 9/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

PREPPIES—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Mon.-Fri. at 8, Sat. at 2 & 8; 8/9-17 at $9.99. From 8/18, $19.50-$25. **Promenade,** 2162 Broadway (at 75th) (580-1313).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. (And M.L. Wilson is the perfect actress to embody this sinisterly sidesplitting heroine.) Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R. A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk; directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and John Nesci. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $20-$22.50; thru 8/28. 99 Seventh Ave. So. (924-7100).

HENRY ST. SETTLEMENT REP—Joyce Walker Joseph's *Games,* about a man, his woman, and his music; 8/4-7 at 7; mats. 8/7 at 2; $5. Pearl Cleage's *Hospice,* about a reunion between a mother and daughter; 8/4-7; mats. 8/7 at 2; $5. Nubia Kai's *Parting,* depicting a parting scene between a couple; 8/4-7 at 9; mats. 8/7 at 4. Risë Collins's *Incandescent Tones,* 8/4-7 at 9; mats. 8/7 at 4. $5. **Theater,** 466 Grand St. (598-0400).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents *Non Pasquale,* a pop opera loosely based on Donizetti's *Don Pasquale;* directed by Wilford Leach; choreographed by Margo Sappington. With Ron Liebman, Priscilla Lopez, and Joe Masiell. Tues.-Sun. at 7:30; 8/9-9/4. Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

127TH ST. REPERTORY—N.R. Davidson's *El Hajj Malik,* a journey through the life of Malcolm X; directed by Ernie McClintock. 8/1, 7, 10, 22 at 8; 8/13 at 3; $7. **Walden Theater,** 1 W. 88th (289-5900).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and *Habana, Antologia Musical,* in Spanish in repertory; $8-$10; thru August. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *The Merry Wives of Windsor,* directed by Timothy Oman; on tour through neighborhood parks thru 8/7; free; outdoors. Originally set in a 16th century English town, production shifts the locale to late 19th century New Orleans with Falstaff becoming a Civil War captain. 8/3 at 6, C.S. 61; 8/4 at 6, Co-op City; 8.5 at 6, Botanical Gardens; 8/6 at 6, Van Cortland Park—all in Bronx. 8/7 at 6, Snug Harbor Cultural Center in Staten Island. Call 877-6810 for further information.

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Under Suspicion, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $7. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICANS, PARTS I & II—Part I of Martin Zurla's play, 8/1 at 8; Part II, 8/2 at 8. $5. **Raft Theater,** 432 W. 42nd (947-8389).

APPOINTMENT WITH DEATH—Agatha Christie's mystery set in a hotel in Jerusalem and the ruins of Petra, starring Mary Orr and Charlotte Jones; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 8/14. **Apple Corps Theater,** 601 W. 51st (664-0027).

A BOLD STROKE FOR A WIFE—Susanna Centlivre's Restoration comedy (1718) about an heiress whose fortune is in the hands of four quarreling guardians. Directed by Page Burkholder. Thurs.-Sun. at 8; $6; 8/4-21. **Ohio Theater,** 59 Greene St. (724-1470).

CHRISTOPHER BLAKE—Moss Hart's play, originally produced in 1946, probes the effects of divorce on a 12-year-old boy, portrayed by Andrew Cassese. Lee Moore and Leslie Lyles play the parents; directed by June Prager. Wed.-Sat. at 8, Sun. at 3; $8; thru 8/6. **Quaigh,** 108 W. 43rd (221-9088).

DOUBLE BILL—Denise DeClue's *Algren's Women,* and William Hauptman's *Domino Courts.* Fri. & Sat. at 8, Sun. at 3; $4; 8/6-28 (benefit 8/5 at $20.) **William Redfield Theater,** 354 W. 45th (772-1357).

DOUBLE BILL—Sandra Perlman's *The Woman in the White Jogging Suit,* and Stephen Essex's *Le Petit Mort.* 8/1 at 6, 8/2-7 at 8; $4. **Teatro I.A.T.I.,** 9 E. 16th St. (237-2943).

EQUILIBRIUM—Laurie Sammers's drama about what happens when a character's illusionary world is shattered; directed by Mary Best Kimball. Thru 8/7 at 8; $4. **Courtyard Playhouse,** 39 Grove St. (765-9540).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREUD: A ONE-MAN PLAY—Mark Zeller has the title role in a play adapted from the letters and writings of Sigmund Freud. 8/4-7, 10-14, 17-21, at 8; $4. **Actors Outlet,** 120 W. 28th (929-3567).

FRIENDS—Kevin O'Connor's play based on a true incident in the life of James Joyce; directed by Mary Tierney; with Jarlath Conroy and Pat McNamara. Mon., & Wed.-Sat. at 8; $5. **Billy Munk,** 302 E. 45th

Closed

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE HOLLOW—An Agatha Christie murder mystery; directed by Jane Stanton. 8/3-6, 8, 11-13 at 8; mats. 8/7 & 14 at 2; $6. **New Vic,** 219 Second Ave. (852-4096).

JULIUS CAESAR—Shakespeare's play, free to the public; Fri. & Sat. at 6, Sun. at 3; at Riverside Park, Riverside Drive & 89th St. Sat. at 1 p.m. at the Brooklyn Botanic Garden. All thru 8/7.

THE MELODY PERSISTS—*And the Opposites Show Why,* a musical arranged by Anne Fielding and Carrie Wilson. 8/7 at 8:30; $5. **Aesthetic Realism,** 141 Greene St. (777-4490).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Justin White, is set in present-day New York and includes conga drummers, dancers, and a torch-lit finale. Fri.-Mon. at 6; thru 8/1. FREE. Outdoor amphitheatre, **Westside Community Garden,** 89th St. between Columbus & Amsterdam Aves. (496-1247).

MY POOR MARAT—Translated and directed by Alexey Kovalev, Alexei Arbuzov's Russian play concerns three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; thru 9/3. **Actors Corner,** West End Ave. at 107th (568-6435).

PARIS—A revival of the 1928 musical with music and lyrics by Cole Porter; adapted from the play by Marvin Brown; directed by Barbara Vann. Wed.-Fri. at 8:30, Sat. at 7 & 10; $6 & $7; thru 8/21. **Medicine Show,** 6 W. 18th (255-4991).

PIAF: A LOVE SONG—Dorothy Poste stars in this musical, created and directed by her, Byron Ayanoglu and Jiri Schubert. Tues.-Sun. at 8; $15. **Blue Note,** 131 W. 3rd St. (475-8592).

RANGE—Joanne McEntire's one-woman play about a woman surviving in the 19th century as a gold miner and in the 20th as a uranium miner; directed by Jeannine Haas. Wed.-Thurs. at 8, Fri. & Sat. at 7:30 & 10; $6; thru 8/20. **Interart,** 549 W. 52nd (279-4200).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

ROUND TRIP TO BABYLON—Richard W. Harris's tale of incidents inherent in the lives of New York City commuters as they travel to and from work; directed by Ron Mullen. Fri. & Sat. at 8, Sun. at 3; thru 8/21. **Playhouse 51,** 51 W. 19th (675-8013).

THE SEA GULL—Chekhov's drama. Thurs.-Sun. at 8; $5; thru 8/14. **Prometheus,** 239 Fifth St. (477-8689).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

STARSHIP SHAKESPEARE—A science-fiction comedy in verse, written and directed by Ben Donenberg, with fight sequences by Conal O'Brien and dance sequences by Jane Kosminsky. Free. One performance only, outdoors on the Lincoln Center concourse in front of Vivian Beaumont Theater. 8/1 at 6 (raindate 8/2). For further information call 877-5336.

TRIPLE BILL—Samuel Beckett's *Catastrophe,* and *What Where,* both featuring Kevin O'Connor, and *Ohio Impromptu,* all directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

WAR GAMES—Neal Weaver's play telling about the son of an army general torn between two loves, one male, the other female. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8; 8/4-21. **Alvina Krause Theater,** 306 W. 38th (564-3293).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN GRILLO/LOWELL REILAND—Watercolors/Black asphalt, metal sculpture. Thru 8/12. Lumbard, 38 E. 57th (421-3492). Tues.-Fri. 10-5:30.

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with retrospective at Brooklyn Museum, thru 9/18. Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

MIMI SAMMIS ROCKEFELLER—Coastlines in oils, thru 8/15. Findlay, 17 E. 57th (421-5390). Mon.-Fri. 10-6.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

BOARDMAN ROBINSON (1876-1952)—Political drawings, thru 8/12. Kraushaar, 724 Fifth (307-5730).

SoHo

LISA NIRENBERG—Obsessive self-portraits in watercolor and pencil on paper, thru 8/20. Ingber, 460 W. Broadway (674-0101). Tues.-Sat. 1-5.

Other

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

MICHAEL NEWBERRY—Figures, some in interiors and life-size, thru 8/7. Noho, 542 LaGuardia Pl. (473-9619).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Mon.-Fri. 10-5:30. Massive female sculpture by Zuniga plus Carrington, Chagall, Picasso, thru 8/31.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Tues.-Fri. 10-5. Gallery artists, 8/3-9/13.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5 19th-and 20th-century European and American paintings, thru 9/12.

LUMBARD—38 E. 57th (421-3494). Mon.-Fri. 10-5:30. Watercolors by Grillo, media influences of works on paper by Taylor, monolithic slithers by Reiland; thru 8/12.

MACK—50 W. 57th (582-3606). Mon.-Sat. 10-6. Southwestern American Indian ceramics, thru 8/5.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

ROSENBERG—20 W 57th (757-2700). Mon.-Fri. 10-5 "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SPECTRUM—30 W. 57th (246-2525). Mon.-Thurs. 10:30-5:30, Fri 10:30-2:30 Baseball art, thru 9/6

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30. Latin rhythms by Eskenazi, Mora, Quiroz, Sanches, thru 8/27.

WASHBURN—42 E. 57th (753-0546). "Under Glass," by Abbe, Cornell, Hill, Marin, Picasso, Richards, Youngerman; thru 8/30.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

BORGENICHT—724 Fifth (247-2111). Acrobats by Beckman, abstract steel curves by DeRivera, cryptic mise-en-scenes by Ippolito, figurative wire illusions by Saunders, others, thru 8/31.

CDS—13 E. 75th (772-9555). Mon.-Fri. 10-5:30. Color by Brodsky, Hudson, Marsen, Yunkers, thru 8/10.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, artifacts, thru 9/12.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Master drawings and prints influenced by Graeco-Roman mythology, particularly strong in the Dutch and Flemish 17th-century, thru 9/1.

MERRIN—724 Fifth (757-2884). Tues.-Fri. 10-5. Ancient masks, figures, and heads from early civilizations, thru 8/31.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30.

STEINBAUM—903 Madison (734-3373). Lifesize portraits by Hilson using graphite then erased from the canvases, thru 9/10.

VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Bilik, Royo, Sanjurjo, Wheeler, thru 8/30.

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

14 SCULPTORS—164 Mercer (966-5790). Sculpture from the Johnson atelier, thru 8/13.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, thru 8/30.

SUELLEN HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and sculpture, thru 9/29.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

JACK—138 Prince (966-4235). Linear drawings, ceramics by Cocteau, collage by Laliberte, many others; thru 9/5.

PLEIADES—164 Mercer (226-9093). 2- and 3-D works using thick impasto paint; thru 8/13.

22 WOOSTER—(431-6445). Fired clay constructions by Carey, painted wall sculpture by Nash. others, thru 8/6.

WARD-NASSE—178 Prince (925-6951). "Memories, Dreams, and Reflections" by members, thru 8/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30. Six installations by artist, architect and performing artist, thru 9/25.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). Tues. 11-8 p.m., Wed.-Fri. 11-6, Sat. 1-5. Haitian tapestries, thru 9/23.

CORK, Avery Fischer Hall, Lincoln Center (362-1900). Trompe L'Oeil by Bergstein, graphite on paper constructions by Glashausser, steel and stone by Pollock, and abstract waterscapes by Schonfeld; thru 8/9.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30 Cartoon art including Dick, Garfield, Tracy, B.C., others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat. 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, thru 8/12.

GUILD HALL—158 Main, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Larry Rivers presents "Performing for the Family," thru 9/11.

JAY—13 Jay (925-9424). Fremantle, Great-Rex, Pyle, Orr, thru 8/31.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Gross, Habenicht, Ben-Haim, Steinfort, Williams, thru 8/30.

MASTER EAGLE—40 W. 25th (924-8277). Mon.-Fri. 9:30-4:30. Japanese typographic design, thru 8/30.

P.S. 1—46-01 21st St., Long Island City (784-2084). Mon.-Fri. 10-6. Steel sculpture by Smokler, others, thru 8/31.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton. Chamberlain, Ferrara, Miss, thru 9/2.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

RYAN—452 Columbus Avenue (799-2304). New York nightlife in the 30's by Hopper, Marsh, others, thru 8/22.

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

WINDOWS ON WHITE—62 White (269-0320) "Extracts," by Tuthill, thru 8/31.

Photography

ALFRED OLUSEGUN FAYEMI—An African's perspective on Nigeria and its people, 8/2-31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 S., Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. "Heroes, Heroines, and Fans," of the music world including Elvis by Miller, thru 8/21.

GALERIA VENEZUELA—7 E. 51st (826-1660). Mon.-Fri. 10-4. North and South America, thru 8/30.

MICHAEL GEORGE/RUTH ORKIN—Central Park by each, thru 9/11. Dairy, Central Park at 65th, west of the Zoo (397-3156).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. Traditional Philadelphia in the 30's and 40's, coastal Florida from the mid-40's to 1975 by Steinmetz; Times Square by Stoumen, thru 8/14.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11

OZIER MUHAMMAD—Living with music and views of the South, thru 8/13 Air Studio, 336 E. 13th (254-4972)

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ART

NIKON HOUSE—620 Fifth (586-3907). International photo contest, 8/2-31.

SEAGRAM—375 Park (572-7379). Mon.-Fri. 10-4. People in an urban environment by Evans, Hine, Lee, Riis, Weegee, thru 9/16.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m. Interpretations of New York by members, thru 8/12.

THEO SOLOMON—A sociological view of Egypt; New Jersey, thru 9/5. The Cathedral of St. John The Divine, 1047 Amsterdam (678-6900).

RON TERNER—Mexican images, 8/4-9/4. Focal Point, 278 City Island Avenue, City Island (885-1403).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/18. **Museum II,** at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations; thru 9/20... African Textiles; thru 12/4... Visions of Space: Weavings of Astronomical Scenes; thru 8/31... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... A Celebration of Birds: Louis Agassiz Fuertes and his Art; 8/4-10/2.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Laszalo Moholy-Nagy-Fotoplastiks: The Bauhuas Years; thru 9/25.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru mid-Sept... Wilbour in Egypt: America's First Egyptologist; thru Aug... Philip Pearlstein: A Retrospective; thru 9/18... Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4... Photography and Architechture: 1839-1939; thru 10/16... A Penny Saved: Architecture in Cast Iron Toy Banks; 8/2-10/23.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Recent European Paintings; thru 9/11...Recent Acquisitions; thru 9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2... Color and Shape in American Indian Art; thru 9/4... Constable's England; thru 9/4... Islamic Jewelry; thru 8/14... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14... Chinese Paintings: Major Artists and Themes; thru 11/1...Egyptian Reinstallation.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the **Equitable Gallery,** 1285 Avenue of the Americas. Mon.-Fri. 10:30-4. A Pieced Paradox: Amish Crib Quilts; thru 8/31... **City Gallery,** 2 Columbus Circle. Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish: A Regional Collection; thru 8/21.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31... Arctic Art: Eskimo Ivory; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles... The Muppets; thru 8/6.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; thru 9/27... Some Contemporary Prints; thru 9/27.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. California Counterpoint: New West Coast Architecture; thru 9/15... Lars Sonck, Architect; thru 9/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Barbizon Prints, by Millet, Dupré, others; thru 8/6... Lewis Hine Photographs: Fellow Immigrants-A Sketch of Ethnic Life and Literature in New York; thru 9/1... Simon Bolivar: Liberator; thru 8/30.

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). The Painterly Figure by Avery, Beckmann, Clemente, deKooning, Leslie, Pollock, Porter, Rivers, Schnabel; thru 8/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Made in Queens; thru 9/11... Photographs by Kenji Nakahashi; thru 9/11... A Printer's Perspective: Jeryl Parker Editions; thru 9/18... Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Savoy: A three-dimensional installation of the Savoy Ballroom; thru 9/7... Gifts and Promised Gifts; thru 9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24. **Federal Hall,** 26 Wall St. Mon.-Fri. 11-3. The Comic Art Show. Cartoons in Painting and Popular Culture; thru 8/26.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 1

MOSTLY MOZART—Festival Orchestra, Pinchas Zukerman conductor; pianist Jean-Bernard Pommier, hornist Hermann Baumann. J.C. Bach's Sinfonia in E-flat for Double Orchestra; Mozart's Piano Concerto No. 8; Weber's Concertino for Horn, Op. 45; Mozart's Rondo for Horn and Orchestra, K. 371; Schubert's Symphony No. 3. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: Pommier and Baumann play Beethoven sonatas.

MEN AT WORK—Pier 84, 45th St. and Twelfth Ave., at 7:30. Sold out.

BRONX ARTS ENSEMBLE BRASS QUINTET—Classical and contemporary music. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at noon. Free.

N.Y.C. HOUSING AUTHORITY SYMPHONY ORCHESTRA, Tali Makell conductor. Beethoven, Strauss. Damrosch Park Bandshell, Lincoln Center, at 7:30. Free.

COLETTE MICHAAN QUARTET—Jazz flute, with rhythm trio. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

CHRISTOPH BOSSERT, organist. Bruhns, Bach, Mozart. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

EARL ROSE, pianist. Classical, popular, and original music. International Paper Plaza, east of Sixth Ave., 45th-46th Sts., at 5. Free.

WESTCHESTER WINDS—Citicorp Atrium at 6. Free.

RHETTA HUGHES/COLORS—"Singers' Satellite," in Shubert Alley, west of Broadway, 44th-45th Sts., at 1. Free.

WEST VILLAGE CHORALE SUMMER SING—Gwen Gould conducts an open reading of Handel's *Judas Maccabeus.* St. John's Church, Waverly Pl. and W. 11th St., at 7:30. $3.50.

JULIUS GROSSMAN ORCHESTRA, mezzo-soprano Sarah Young. Britten, Beethoven, Mozart, Purcell, Rossini, and Saint-Saëns. Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free

Tuesday, August 2

MOSTLY MOZART—Emerson String Quartet, with pianist Jean-Bernard Pommier, clarinetist Richard Stoltzman. Mozart's String Quartet in G., K. 387, and Clarinet Quintet in A, K. 581; Dvorak's Piano Quintet in A, Op. 81. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: the Quartet plays Haydn's Quartet Op. 76, No. 5.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Henry Schuman conductor. Strauss's Serenade for 13 Instruments, Op. 7; Dvorak's Serenade for Winds, Cello, Bass in d, Op. 44; Brahms's Serenade No. 2 in A, for Small Orchestra. Washington Square Park, Fifth Ave. south of 8th St., at 8. Free. Rain space, NYU Loeb Student Center, 566 La Guardia Pl.

MEN AT WORK—See 8/1.

JACKSON BROWNE— Madison Square Garden at 8. $11.50, $13.50.

METROPOLITAN SINGERS/GREEK CHORAL SOCIETY, with members of the Little Orchestra Society; Dino Anagnost conducting. "New York in Song." Damrosch Park Bandshell, Lincoln Center, at 8. Free.

MAULBRONN CHAMBER CHOIR, Jürgen Budday director. Mendelssohn, Reger. Trinity Church, Broadway at Wall St., at 12:45. Free.

RHETTA HUGHES/COLORS—"Singers' Satellite," at Battery Park, foot of Broadway at State St. and Battery Pl., at 1. Free.

IBEX—Hal Freedman, synthesizer; Ned Rothenberg, saxophonist; Gerry Hemingway, percussion. Jazz, with ethnic rhythms and minimalist forms. Cooper-Hewitt Museum garden, Fifth Ave. at 91st St., at 6:30. Free.

FOLKLORICO FILIPINO, INC.—Music and folk dance. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

JUAL CURTIS/INSTANT SWING—Jazz music. Astor Place, Cooper Square Park, at 12:15. Free.

RICHARD REITER AND CROSSING POINT—Fusion. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

RICIE PERRI—Jazz. City Hall steps, Park Row and Broadway, at noon. Free.

JOHN C. ELLIS, carillonneur/**JOHN WALKER,** organist (Pachelbel, Brahms, Bach, Gigout, Dupre). Riverside Church, the Drive at 122nd St., at 6:30/7. Free, or offering.

NEW YORK CHORAL SOCIETY SUMMER SING—Peter Schubert conducts an open reading of Handel's *Israel in Egypt.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN BACH FESTIVAL, Clifford Gilmore musical director. Brandenburg Concertos Nos. 3 and 6; Sonata for Flute in E; Cantatas Nos. 18, 199, 200. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn, at 8. $7.

THE REVELATIONS, doo-wop singers/**ILAN MAMBER,** guitarist-vocalist, with international songs. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

Wednesday, August 3

MOSTLY MOZART—See 8/1.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; guest conductor, Morton Gould. Gould's music including N.Y. premiere of "Centennial" Symphony. Lincoln Center Damrosch Park at 8. Free.

ARTIE MILLER ENSEMBLE—Dixieland and swing. Naumburg Bandshell, Central Park at 72nd St., at 7:30. Free.

JORMA KAUKONEN/PAUL BUTTERFIELD/RICK DANKO—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

NEW YORK PRO ARTE CHAMBER ORCHESTRA—Also, the Gail Conrad Tap Dance Company. Bell Plaza, 42nd St. west of Sixth Ave., at noon. Free.

SONNY LAND—World Trade Center Fountain Plaza at 12:15. Free.

SIMON WETTENHALL QUARTET—Jazz, with trumpet and vocals. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

HOUSTON PERSON / ETTA JONES — Blues. McGraw Hill Park, 48th-49th Sts. west of Sixth Ave., at 5. Free.

PAUL GERMANO TRIO—Port Authority waiting room, south wing, Eighth Ave. and 41st St., at noon. Free.

ELWWOD BUNN—Country and Western music. Upper Plaza, 55 Water St., at noon. Free.

SATIN DOLLS STRING QUARTET—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

PAUL WINSTON TRIO—Sunken Plaza at Citicorp, at noon. Free.

LIGHT FORCE, Latin fusion/**LYDIA DAVIS & FRIENDS,** country and folk. Pierrepont St. Playground, entrance to Brooklyn Heights Promenade, at 7:30. Free.

CHARANGA CALE—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free.

JULIUS GROSSMAN ORCHESTRA, Gary Ronkin violinist. Prokofiev's Classical Symphony, Vieuxtemps's Violin Concerto No. 5, and Schubert's Symphony No. 3. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

NEW IMMAGE—Rock music. Cooper Park House, 76 Kingsland Ave., Brooklyn, at 8. Free.

ANDRES SEGOVIA, guitarist. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $16.75.

MEN AT WORK—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Later, dancing till midnight.

Thursday, August 4

MOSTLY MOZART—Chamber ensemble; violinist Pinchas Zukerman, horn player Hermann Baumann, pianist Marc Neikrug, flutist Eugenia Zukerman, and the Michala Petri Trio: Michala Petri, recorder; cellist David Petri, harpsichordist Hanne Petri. Telemann, Lorenz, Corelli, Holmboe; also Doppler's Nocturne, Op. 19; Brahms's Horn Trio in E-flat, Op. 40. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: Zukerman and Neikrug play Mozart and F.X. Mozart.

MELISSA MANCHESTER—Also Wayland Flowers and Madame. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $15.50-$20.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; cornetist Vincent Didea. Valenti (premiere), Schaefer, others. Lincoln Center Damrosch Park at 8. Free.

EMALEE E. THOMPSON, contralto/**ANN S. JUPP,** pianist. Gluck, Brahms, Fauré, Debussy, Milton Schafer. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CINDY DEVEREAUX—"Born to Bebop!" Jazz quintet with vocalist. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

CHUCK FISHER QUINTET—Jazz/Funk. Bryant Park, behind the Library, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

UKRAINIAN MUSICAL GROUP—"A Little Noon Music." St. Mark's Park, Second Ave. at 10th St., at noon. Free.

MONDUKE—Jazz. International Paper Plaza, east of Sixth Ave., 45th-46th Sts., at noon and 1. Free.

SCIPIO SERGEANT—Caribbean jazz. Port Authority Bus Terminal, 42nd St. and Eighth Ave., at noon. Free.

DEAN PRATT—City Hall steps, Park Row and Broadway, at noon. Free.

PAULETTE ATTIE/TIMOTHY SCOTT/HINTON BATTLE—Songs from Broadway musicals, 1905 to today. Atrium at Citicorp at 6. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—James Kurtz conducts open readings of Mozart's *Coronation* Mass; Solemn Vespers, K. 339; *Regina Coeli,* K. 276; *Venite Populi.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

BARGEMUSIC RESIDENT MUSICIANS—Mozart, Schubert, Donizetti, Brahms, Saint-Saëns, Poulenc. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

CHARANGA CALE—Latin music. Tiffany Plaza, Tiffany St., Bronx, at 8. Free.

BROOKLYN REVUE, by Chuck Reichanthal. With Ryan Repertory Co., music by Brooklyn composers

Owl's Head Park, 68th St. near Colonial Rd., Brooklyn, at 7:30. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble. J.C. Bach's Quintet No. 6 in D, Op. 11; Strauss's *Till Eulenspeigel;* Dvorak's Terzetto in C, Op. 74; Hummel's *Septet Militaire* in C, Op. 114. Spanish Courtyard at 4:15. $7.50.

LITTLE RIVER BAND—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $14.75.

WINTERHAWK BLUEGRASS FESTIVAL—A variety of performers over the weekend, including Dry Branch Fire Squad, John Herald, Norman Blake, Vassar Clements, Dave Evans, New Grass Revival, Chris Teskey MC, many more. Rte. 22, south of Hillsdale, N.Y., at Rothvoss Farm, Ancram, N.Y., on Conn.-Mass.-N.Y. border (203-364-0487). Music from 10 a.m. to midnight. $12 today, seniors $5, kids under 12 free.

Friday, August 5

MOSTLY MOZART—Festival Orchestra, Pinchas Zukerman conductor-violist; pianist Joseph Kalichstein, recorder-player Michala Petri. Telemann's Viola Concerto in G; Sammartini's Sonatina in F; Vivaldi's Concerto in C for Soprano Recorder; Mozart's Piano Concerto No. 5 in D, K. 175, and Symphony No. 39. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: the Petri Trio and Kalichstein play Van Eyck, Le Clair, and the Beethoven Sonata in E-flat, Op. 27, No. 1.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting; cornetist Frank Hosticka. Request night: J. Strauss, Sousa, Bennett, Goldman, Villa Lobos, others. Lincoln Center Damrosch Park at 8. Free.

NEW YORK SAMBA BAND—"Brazil in the Big Apple." Summerpier, at South Street Seaport Museum Pier 16, Fulton St. and the East River, at 8. Free tickets available at 6.

RHETTA HUGHES/COLORS—"Singers' Satellite," at Grand Central Terminal, at 1. Free.

MRA OMA AND BROTHERHOOD—Six-piece jazz group. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

ARK AND THE OLOGISTS—Pop original tunes played and sung by a quartet. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

SHERRY WINSTON BAND—Jazz fusion. Upper Plaza, 55 Water St., at noon. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, David Amram conductor-composer, with folksinger Odetta. "Celebrate Brooklyn!" at 9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

B-52'S—Forest Hills Tennis Stadium, Burns St. off Continental Ave., Queens (758-1840), at 8. $13.50, $15.

DIZZY GILLESPIE—Snug Harbor Cultural Center, East Meadow, 914 Richmond Terrace, S.I. (448-2500), at 8:30. $8.

EYES & RHYTHMS OF THE CARIBBEAN—Farmers' Market, Jamaica Ave. and Parsons Blvd., Jamaica, Queens, at noon. Free.

JULIUS GROSSMAN ORCHESTRA—See 8/3. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

SUMMERFARE '83—At SUNY, Purchase, N.Y. (914-253-5900). Swing Piano Celebration, with Adam Makowicz, Marian McPartland, Jay McShan. At 8:30. $10, $12.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Violinist Miriam Fried, with pianist Luis Battle. Tartini, Bach, Janacek, Dvorak, Suk. Spanish Courtyard at 8:30. $13.50.

RICK JAMES/STONE CITY BAND/MARY JANE GIRLS—Westbury Music Fair, Brush Hollow Rd., Westbury L.I. (516-333-0533), at 7 and 11. $16.75.

WINTERHAWK BLUEGRASS FESTIVAL—See 8/4.

Saturday, August 6

MOSTLY MOZART—See 8/5.

SAHEB SARBIB QUINTET—Progressive jazz. Summerpier, at South Street Seaport Museum Pier 16, Fulton St. and the East River, at 8. Free tickets available at 6.

SALSA IN THE SQUARE—With Johnny Colon, the Latin Few, and more, at a day-long event. Union Square Park, Fourth Ave., 14th-17th Sts., 1-4. Free.

WILLIE COLON/HECTOR LAVOE/YOMO TORO—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

ESTHER BLUE QUARTET—Jazz. Citicorp Atrium at 8. Free.

JOSEPH C. DAVIS, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

GUGGENHEIM CONCERT BAND—See 8/5 for program. Seaside Park, Brooklyn, at 8. Free.

HOT RAGS—Revue with song and dance. A Brooklyn Opera Society-Celebrate Brooklyn! production. Music by Scott Joplin and Hale Smith; performers include Delphin & Romain, the Ragtimers, Ed Pierson, Angela Sprouse, Al Perryman (the show's choreographer). 9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

E.S.P. (EXTRA SPECIAL PEOPLE)—Jazz standards, light swing, dance music/**RICHARD STILLMAN,** tenor banjo and ukulele, vocals, tap dancing. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

SIMON & GARFUNKEL—Shea Stadium, Roosevelt Ave. and 126th St., Flushing, Queens (249-8870), at 9. $16, $17.50.

SUMMERFARE '83—SUNY, Purchase, N.Y. (914-253-5900). "Music to Film II," with the Brooklyn Philharmonic, Jesse Levine conductor. Music by Stravinsky, Hindemith, et al., for films by Richter, Chaplin, et al; at 6; $7. . . Amherst Saxophone Quartet, at 9 and 11. $7. Baltimore Symphony Orchestra, Sergiu Comissiona conductor, pianist Misha Dichter; at 8; $11, $15.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Festival Orchestra, Alexander Schneider conductor; pianist Garrick Ohlsson. Vivaldi's Concerto for Orchestra in C; Mozart's Piano Concerto No. 24; Chopin's Variations on "La ci darem la mano"; Schubert's Symphony No. 5. Venetian Theater at 8:30. $8.50-$17.50.

MUSIC ON THE HUDSON— Big-band-era jazz parade, with Cab Calloway, Harlem Blues & Jazz Band, Kit McClure All Women's Big Band, Andy Stein, many more artists. At Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 7:30. Tent, $7; lawn, $5. Grounds open for picnics at 6.

FESTIVAL CHAMBER PLAYERS—Brahms and Schumann. Spanish Courtyard at Vanderbilt Museum, Centerport, L.I., at 8:30. $7.50.

WATERLOO FESTIVAL FOR THE ARTS, Stanhope, N.J. (201-347-4700). Festival Orchestra, Robert Shaw conductor; Westminster College Choir, in Handel's *Messiah.* At 8:30; $10, $12.

RICK JAMES, others. See 8/5.

WINTERHAWK BLUEGRASS FESTIVAL—See 8/4 for details. Today, $15.

Sunday, August 7

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor; soprano Alpha Floyd. Season finale. Goldman, Berlioz, Verdi, Albeniz, Puccini, J. Strauss. Lincoln Center Damrosch Park at 8. Free.

HARLEM BLUES AND JAZZ BAND—Summerpier at South Street Seaport Museum Pier 16, East River and Fulton St., at 6. Free tickets available at 4.

ELVIS COSTELLO—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. Sold out.

MICHAEL KUCSAK, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

CARRIE FEINER, pianist. Atrium at Citicorp at noon. Free.

JOSEPH C. DAVIS, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free. Granville Rocker plays at 10:35 a.m. and 12:15.

LORI HOLLAND/ARTHUR SPENCER, guitarists and vocalists. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BRONX ARTS ENSEMBLE, Johannes Somary conductor; countertenor Jeffrey Dooley, bass-baritone John Ostendorf; Horace Mann School Chamber Chorus. Excerpts from Gluck's *Orpheus;* Barber's *Dover Beach;* Wagner's *Siegfried Idyll.* Van Cortlandt Mansion, Van Cortlandt Park, Broadway and 246th St., Bronx, at 2; Keating Hall, Fordham University, Bronx Rose Hill campus at Southern Blvd., Bronx, at 4. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 8/4.

CONWAY & RYAN, MALONEY & O'DEA—Music of Ireland. 9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

KILDARE'S FANCY—Gerard Donnelly, Barbara Calhoun, traditional music of Ireland. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Queens, at 3. Free.

LAURA MANN—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx at 3. Free.

CARLA WHITE/MANNY DURAN BAND—Jazz. Empire-Fulton Ferry State Park, Brooklyn, at 2. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Emerson String Quartet. Mozart's Quartet in G, K. 387; Bartók's Quartet No. 2; Brahms's Quartet in c, Op. 51. Spanish Courtyard at 5:30. $13.50.

SUMMERFARE '83—SUNY, Purchase, N.Y. (914-253-5900). At 3, the Baltimore Symphony Orchestra, with "An Introduction to the Orchestra," including "Tubby the Tuba"; $7. At 5, "Skysong," with pianist Evelyn Crochet, the L.A. Brass Quartet, and aerialist Philipe Petit; free. At 6, the L.A. Brass Quartet; free. At 8, the Duke Ellington Orchestra; $10, $12.

CHICAGO—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50.

WINTERHAWK BLUEGRASS FESTIVAL—See 8/4. Today, $15.

DICK FOX'S LET THE GOOD TIMES ROLL, with the Skyliners, the Drifters, the Crystals, the Elegants, and Bobby Vee. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 7:30. $13.75.

WATERLOO FESTIVAL FOR THE ARTS, Stanhope, N.J. (201-347-4700). At 3: New Jersey Pops Orchestra, Michael Buglio conductor. "On Broadway." Village admission, $5.

Opera

NEW YORK CITY OPERA—Program suspended during labor dispute.

DER RING DES NIBELUNGEN—Fully staged, uncut production of Wagner's "Ring" cycle, by the Boston Lyric Opera, John Balme conductor. (N.Y. debut). With Ticho Parly, Roger Roloff, Daniel Tomaselli, many others. 8/8 at 8, *Das Rheingold.* 8/9 at 7, *Die Walküre.* 8/11 at 7, *Siegfried.* 8/13 at 6: *Die Götterdämmerung.* $10-$40; all four, $35-$140. Beacon Theater, Broadway at 74th St. (874-1717).

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/7: Herbert's *The Red Mill.* 8/10-28: Romberg's *The Desert Song.* Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

Dance

BALLET/STARS, an "outdoor celebration of international dancers." With Bissell, Renvall, Wright, de la Pena, Hart, Gillis, and many more dancers from the U.S., Venezuela, and Europe. Liberty State Park, Jersey City, N.J. (212-807-6650). 8/5 at 8. $10, $25. Round-trip bus from Manhattan, $5.50.

CHUCK DAVIS DANCE COMPANY—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 8/4 at 8:30. Free.

GAIL CONRAD TAP DANCE COMPANY—Also, the New York Pro Arte Chamber Orchestra. Bell Plaza, 42nd St. west of Sixth Ave., 8/3 at noon. Free.

SAEKO ICHINOHE AND COMPANY—"East and West Meet at the Brooklyn Bridge." Creative Time's Art in the Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206), 8/4 at 8. $5.

LIVE WEIGHT—First N.Y. concert, choreography by Meredith Stead. Our Studios, 147 W. 24th St., 2nd floor (807-8464). 8/4 at 8; 8/5, 8/6 at 8 and 10; 8/7 at 7:30. $5; Sun., $4.

MARY LUFT, choreographer-performance artist, in her N.Y. debut. "Miami, See It Like a Native." DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/4-7 at 8. $6.

PIER 11 SUMMER CONCERTS—8/2 at 12:30: Altenhaus-Hulton in "Stress Test 111," about our obsessive concern with health. 8/4 at 12:30: Six Kinetic Women at a Time, with body-contact improvisational dance. Each free, and each preceded at noon by "Joan Forbes, the paper celebrity" created by cartoon-performance artists Payton Wilkinson and Timothy Siciliano. Pier 11, East River, a block south of Wall St.

SERENA DANCE THEATER—Eastern dance. Bryant Park, off Sixth Ave., 40th-42nd Sts., 8/5 at noon. Free.

TAPESTRY DANCE THEATRE—*Blue Panic,* "a personal odyssey from hell to reality," by Vance Baxter Vogel. Theater P.S. 122, First Ave. at 9th St. (674-2629). 8/4-7, 11-14, at 9. $6.

OTHER EVENTS

Happenings

SUMMER STAGES, INDOORS AND OUT— Salsa in the Square, at Union Square Park, 14th-17th Sts. and Fourth Ave., starts at 11 a.m. 8/6 and goes on most of the day. Johnny Colon plays at 1, and there'll be folksingers, puppets, clowns, mimes, the Latin Few, and many more. . . We've not met the lady, but we hear that "Joan Forbes" is about to become a BIG celebrity. She's the cartoon creation of Payton Wilkinson and Timothy Siciliano, and will be "unleashed" and introduced the week of 8/1-5, daily noon-12:30, at Pier 11 and the East River a block south of Wall St. There'll be a book-signing (naturally), a Bar-B-Q, and a day for beauty secrets. . . The New York Folk Festival kicks off 8/5 at noon, at Times Square in front of Nathan's, with a big lineup of street performers. . . Bagpiper Roger Parson will be strolling the grounds at Wave Hill in Riverdale, 249th St. and Independence Ave., on 8/7, from 2 to 4. Weekend admission to the lovely grounds is $2. . . Listen to a story and tell one of your own, at the Tale Bearers' final session, "The Cauldron of Story, a potpourri of favorites." At the Origami Center, 31 Union Square West, 8/6 at 2; $3 (253-0469).

THE EIGHTH WONDER—Sound and Light spectacle on the Brooklyn Bridge. Voices of Anne Jackson, Farley Granger, Paul Roebling. Wed.-Sun. at 9 and 9:45p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

ABOUT GROWING THINGS— The hospitable people who are the Green Guerillas invite everybody to the Clinton Community Garden, in what was once a vacant lot, on 48th St. between Ninth and Tenth Aves. It will be open house, 8/6, 1-5, and a 50th-birthday party combined, for the All America Selections winners. G.G.'s have designed a special garden using only winners of the past 50 years. The larger working garden is at its peak and full of both flowers and plants. . . At the Horticultural Society, 128 W. 58th St. (757-0915), 8/3, 6-8:30, learn about creating summer centerpieces, using seasonal materials. $22; call for availability. . . You must also reserve for the annual Herbal Tea Tasting, 8/6 at 11 a.m., up at the colonial Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. (923-8008); $4. About 30 varieties will be sipped, including wormwood, lamb's ear, and sassafras. House-and-garden tours and things to buy, too, like rose potpourri and herb honey.

Tours

MADISON SQUARE/GRAMERCY PARK, the world of Edith Wharton. Museum of the City of New York tour (534-1672). 8/7 at 1:30, meet at the Little Church Around the Corner, 1 E. 29th St. $5.

A MIDDLE-EASTERN SNACKS AND SIGHTS SAFARI, on Atlantic Ave., Brooklyn. Adventure on a Shoestring (265-2663). 8/7 at 2:30, meet on NW corner of Court and Montague Sts., Brooklyn. $5 (snacking extra).

GREENWICH VILLAGE, a tour of architectural, literary, and artistic history, with Joseph L. Hores of Pace U. (285-3664). 8/7 at 2, meet at Jefferson Market Library, Sixth Ave. and 10th St. $4.

CHELSEA—A new "historywalk" with Joyce Gold (242-5762). 8/7 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. $7.

HOWARD BEACH/CANARSIE—"Wandering thru unsettled parts of Jamaica Bay," 8/7, with the Shore Walkers of N.Y. (663-2167). Phone for meeting place. $2.50.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 8/2 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for a walk in Rockefeller Center. $8.

TOURS/WORKSHOPS WITH THE URBAN PARK RANGERS—All are free, unless noted. In the Bronx: 8/6 at 1, a session on pet care meets at Crotona Park Tennis House (822-4400). 8/6 at 10 and 1, a nature tour of Pelham Bay Park; meet at Environmental Center across from Section 1 of Orchard Beach (548-7070). 8/7 at 1, meet at Crotona Park Tennis House for a walk and talk about plant folklore (822-4400). 8/7 at 10 and 1, meet at Environmental Center across from Section 1 of Orchard Beach, for a talk about seashore animals (548-7070). 8/7 at 1:30, meet at Van Cortlandt Park Visitors Center, Broadway and 242nd St. (548-7070), for tips on a safe and fun-filled camping trip. . . In Brooklyn (856-4210): 8/7 at 1, meet at Gerritsen Ave. and Plumb Beach Ave., for a sea-vegetable safari in Marine Park. 8/7 at 1, meet at Children's Farm in Prospect Park for a session on "The Friendly Bees" (789-1151 to pre-register). . . In Manhattan (397-3091): 8/6 at 1, meet at Soldiers and Sailors Monument, Riverside Dr. and 89th St., for an exploration of Riverside Park. 8/6 at 1, meet at Victorian kiosk inside Central Park Zoo gates on 59th St. and Fifth Ave. path, for a history walk thru the old zoo area, or the Children's Zoo. 8/6 at 4, same meeting place as directly above, for tour of the park's south end. 8/7 at 2, same meeting place for a tour focusing on a ten-year restoration plan. 8/7 at 2, meet at SW corner of the Great Lawn, mid-park at 79th-81st St., for a trip to the Central Park Pinetum. . . In Queens (699-6722): 8/7 at 1, meet in the Pine Grove, corner of Myrtle Ave. and Park Lane S., Forest Park, for "Trees and Their Treasures". . . Staten Island (442-1304): An Environmental Mobile Unit with an exhibit on plant and animal life in the island's waterways: at the Berry Houses, 8/3, 10-3; at S.I. Mall, 8/6, 10-7; Snug Harbor Cultural Center, 8/7, noon-6.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112, mornings). Meantime: 8/6 at 11 a.m., meet at exit of Broad Channel station of A train to Rockaways, for birdwatching at Jamaica Bay. Free (857-9290). . . A clean-up trip in southern Latourette Park, S.I. 8/6 at 10:15 a.m., meet at South Ferry stop, outside station, on Broadway IRT local line. Free.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 8/6: Riverside Park, Manhattan. 8/7: Kissena Park, Queens. (291-6825 for meeting places.) $15.

GARDEN TOURS—Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 8/3 at 1, Betsy Jacobs talks about the best vegetable varieties for city growing. $6.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. Also: 8/6, meet at 11 a.m., agent's booth, Beach 36th St. (Edgemere), on A train line, for a beach and bird walk in Rockaway and Jamaica Bay. $1 (932-6728). . . 8/7, sun-city hike, Wards and Randalls Islands into Astoria. Meet at 10:45 a.m. in front of Cinema II, Third Ave. and 60th St. $1 (435-4994).

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50. . . Galleries, cast-iron architecture, boutiques in SoHo; Thurs. and Sat. at 10:30 a.m. Tours de Force (595-0267). $12.50. . . Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free. . . Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920). . . Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free. . . Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free. . . Alley Pond Park, in Queens: Walks thru Woodlands; Wed. at 10 a.m., Sat. at 1. Meet at Woodland Nature Center in the upper parking lot, north of Grand Central Pkwy. $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 8/2, 3 at 7:35, 8/4 at 1:35, vs. Montreal. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 8/5, 8/6 at 8, 8/7 at 2, vs. Detroit.

FOOTBALL—Pre-season opener, 8/7 at 8, the Jets vs. the Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11-$14.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 8/3 at 9, vs. San Diego.

BOXING—Pro matches. Madison Square Garden (564-4400). 8/5 at 7:30. $10-$15.

Children

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE—Song and dance, plus astronomy, all with a health mission in mind. Hayden Planetarium, 81st St. and Central Park West (873-5714). Mon.-Fri. at 2:30, thru 9/2. $2.50, ages 2-12; $4 adults, 13 up.

GENERAL MINERAL MUSICAL MEDICINE SHOW.—Floating Hospital Children's Theatre. Vaudeville and good health go hand in hand. Brooklyn Public Library Central branch, Grand Army Plaza, 8/8 at 11 a.m. Free, but tickets necessary in advance.

KIDS' DAY AT THE MARKET—Citicorp Atrium, Lexington Ave. and 54th St. (559-2330). 8/6 at 11 a.m., Paperfolder Michael Shall teaches origami. Free.

POCAHONTAS—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/1, 8 at 1:30; 8/2, 3, 4, 9, 10, 11 at 10:30 and 1:30; 8/5, 12 at 10:30. $3.50.

LOST AND FOUND—Learn to use a compass, and follow a treasure map to discover a buried trove. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 8/6, 1 to 2:30. Ages 7-12. $3. Pre-registration required.

INTREPID SEA-AIR-SPACE MUSEUM, Pier 86, W. 46th St. and the Hudson River. 8/1, "Star Wars" Day. Contests, prizes, etc. Wear a costume and meet astronaut Walter Schirra. Beginning at 10:30 a.m. $3; adults $6.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MOUNT PROSPECT PARK SUMMER SERIES, on hillside between the Brooklyn Museum and the Public Library. Wed. at 1; free. 8/3: Theo the Magician.

MCKINLEY PARK SUMMER SERIES, near 75th St. and Ft. Hamilton Pkwy., Brooklyn, at 1. 8/3: the Big Apple Puppets. Free.

KIDS' PROJECT—Puppet show introducing children to the life led by the disabled. 8/8 at 10:30 a.m., 328 E. 67th St. branch of the Public Library; free. Other dates to follow.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. $4 (reservations; all adults must be with a child).

ENVIRONMENTAL MOBILE UNIT, with exhibit by the Urban Park Rangers: Plants and Animals, Life in the Waterways of Staten Island. Snug Harbor Cultural Center, 8/7, noon-6. Also, a puppet show at 2 (pre-register). Free.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5. Closed weekends. $1, $2 adults. Call for summer-program specifics.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales. 8/2, 4, 9, 11: Puppet Theatre at 10:30 a.m. and 1:30. Free with Musuem admission, but reservations required.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. 50 cents, adults $1. Preview of fall show, "Soundtracks," on music and sound. Related programs: Wed. at 1:30, "Soundplay"; Fri. at 1:30, films. Note: there is a new program that enables the hearing-impaired to enjoy the exhibit.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 8/1: "Nature's Grand Design."

PINOCCHIO—Yates Musical Theater, at Playhouse on the Mall, Bergen Mall, Rte. 4 and Forest Ave., Paramus, N.J. (201-368-1943). 8/4, 5 at 10 and 1. $4.

SLEEPING BEAUTY, by the Theater Workshop, 317 Merrick Road, Lynbrook (516-599-1982). Sun. at 2 thru 8/7. $3.50. Reserve ahead.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M)**. AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11 Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. *Spcls: scampi Per Bacco,* veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pre-theater D 5:30-7:30. Ent Mon.-Fri. 5:30-1. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC. V

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. during July & August. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9 Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC

FONDA LA PALOMA—256 E. 49th St., 421-5495 Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760 Dress opt. Northern Italian. Spcl: im-

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ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. & 8/22-9/5. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed thru 8/2. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat. & Sun. during August. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/6. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 4:30-6:30. Complete L. Closed Sun. **(I)** AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

UNCLE TANG—227 E. 45th St., 986-6085. Casual. Szechuan-Hunan. Spcls: crispy prawn with walnuts, orange beef, chicken soong. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. noon-11. Private parties for 12-120. **(I)** AE, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-

Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. & Mon. during August. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental Res nec L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game Res. nec Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed thru 8/13. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GALLERIA—115 E. 57th St., 308-5511. Casual. Italian-French. Spcls: salads, pasta, cappuccino, espresso. Open Mon.-Sat. noon-10. Private parties for 100-200. Reduced rate P from 6. Sidewalk cafe. Pianist nightly. Closed Sun. AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes. steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Dress opt. Italian. Spcls: penne alla vodka, striped bass with rugola, veal scaloppine with strawberries. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: vichyssoise, charcoal grilled baby flounder, cold rabbit Niçoise, Key lime pie. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** AE, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun 2-11. Complete L Closed Mon. **(I-M)** AE, DC, MC, V

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/5, 6, The Kenny Baron Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 8/1, Angel Rangelov; Jimmy Madison Big Band. 8/2-7, Herbie Mann and the Family of Mann. 8/8, Providence. 8/9, 10, New York Samba Band. Tues.-Sat. at 8, *Piaf: A Love Song* - musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 8/4, 5, The Heath Brothers featuring Jimmy Heath, Percy Heath, Tootie Heath, and Stanley Cowell; Norman Connors and the Starship Orchestra. No credit cards.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz & Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 8/27, jazz pianist Teddy Wilson, Mon.-Sat. at 9 & 11:15. Singer-pianist Ronnell Bright, Sun. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. *Mon.,* Irish Sessions. 8/6, Urban Grass. 8/9, Cranberry Lake. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/1, 8, Ed Polcer's Quintet. 8/2-6, Balaban & Cats. 8/7, Buddy Tate; Al Grey Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/2-7, blues singer Jimmy Witherspoon with the Les DeMerle Trio, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 8/1, The Touch. 8/2, Mimi & Me; Terry and the Tornados. 8/3, New Seeds; Digital Richard. 8/4, Gibralter. 8/5, Cryin' Out Loud; Mystery Girls. 8/6, Attention. 8/7, French T.V. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 8/1, Lynn Samuels. 8/2, The Harmony Thieves, Peggy Atwood. 8/4, Guy Van Duser & Billy Novick. 8/5, Peter Stampfel and The Bottle Caps. 8/6, Bermuda Triangle. 8/7, Happy Traum Band. 8/8, Eric Bogle; Nancy White. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 8/1-4, Patricia Barber and Michael Arnopol. 8/5, 6, Marion Cowings and Kim Shaw. 8/7, Phil Marowitz. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. 8/3-7, David Allyn and the Scott Hardy Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, *play for dancing, alternating with* Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 8/2-6, pianist Hank Jones with Michael Moore on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 8/1-13, Barbara Luna, Mon.-Thurs. 9 & 11, Fri. & Sat. *at 10 and midnight.* AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 8/2-20, Bobby Scott - The Renaissance Man, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass. Wed.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 8/6, The John Macandoe Band; The Revelations. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. *Dance to the* Big Beat; Showtime, 11:30. 8/1-3, King Sunny Adé. No credit cards.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., country western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Raw Sugar Trio. Fri., Victoria Shaw Trio. AE, CB, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 8/2-4, 9-11, Exa Louise Brown. 8/5, 6, Franklin Gordon Trio. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set *Fri.-Sat. at 1 a.m.* 8/1, Ed Palermo. 8/3, Tiger Okoshi. 8/6, Noel Pointer. 8/7, Kaleidascope featuring Tom Barney, Doc Powell, Kenny Kirkland and Miles Jay. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/2, Keith Christopher. 8/3, Reporter. 8/4, Q.E.D. 8/5, Derring. 8/6, Better Days; I'zzing. 8/7, Diane Bulgarelli. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/1, 9, Gil Evans Orchestra. 8/2-6, Richard Davis & Friends. 8/8, 15, Oliver Lake and Jump-up. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 8/2-6, Jeree Palmer sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAX—100 W. 72nd St., 799-1554. 8/8, Lester Chambers and the Loners. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/1, Manny Oquendo's Conjunto Libre with David "Fathead" Newman. 8/7, Bob Wilber and the Sidney Bechet Legacy. 8/8, Machito with saxophonist Robin Kenyatta. Shows at 9:30 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 8/2-7, Sonny Fortune Quartet. 8/9-14, Elvin Jones Quartet featuring Richard Davis on bass. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 8/2-7, 9-14, The New Red Norvo Trio. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, *nightly from 9.* Thru 8/9, *The Countsmen* with Earle Warren. 8/10-13, Django's Music with Mike Peters. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 8/1-6, 8-13, pianist Ray Bryant with Jimmy Rowser on bass. Sun. at 8:30, pianist John Bunch with Jay Leonhart on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/1, Dixie Doughboys. 8/2, *Kate Toomey and the Seventh Avenue All Stars.* 8/3, Fat City. 8/4, Swing Fever. 8/5, 6, Juke Joint. 8/7. Badge. 8/8, Blackwater. 8/9, Peach Fish Pie. *No credit cards.*

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/7, 8, Levon Helm; Rick Danko, and Very Special Friends. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 8/7, Tommy Joe White & Southern Cookin'. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 8/2-6, comedian Rich Hall. Shows Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 8/1-6, crazy Frankie Pace, comic-impressionist Gary De Lena, *and comedian Richie Gold, Mon.-Thurs.* 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights *from* 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed.-Thurs. comedian Guy Davis with magician Iman. Fri., magician Slydini with comedian David Charnee. Sat., magician Eric DeCamps and comedian David Charnee. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. *Disco* with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and *is open for dancing,* Thurs.-Sun from 2:30 AE, V

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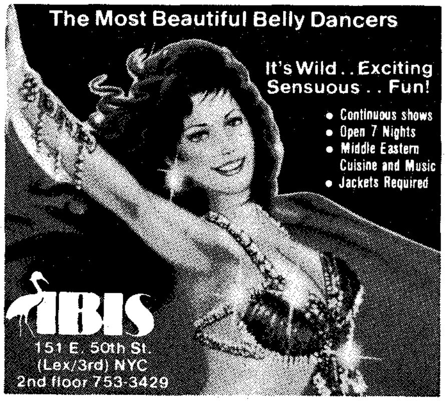

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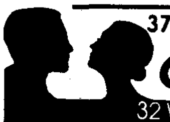

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S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 8/2, Brazilian Express. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Wed.-Fri., The Wendel Stuart Band. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Thru 8/20, Thurs.-Sat. at 9, songwriter-pianist-comedian Michael Garin followed by Craig Pomranz at 11. AE, MC, V

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 8/1-6, singer Judy Gibson, Mon.-Fri. at 11, Sat. at 8:30 & 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues., Thurs.-Sat. at 8 and 10:30. 8/4 at 8:30 & 10:45, The High Heeled Women. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 8/5, Vincent de Martino. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. **The Rendez-Vous:** Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB. DC. MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000 **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde.** Thru 9/3, *Paradise on Ice* (ice revue) Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.,-Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 8/6, The Laura Taylor Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310 Elegant continental restaurant. Mon.-Wed., Sun. from 5:30, Steve Montgomery. Mon.-Sat. from 8:30, pianist Michael Kingsley. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri.-Sat., pianist Jim Lyons. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/5, Adam Makowicz. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 8/2, 9, Marion Gallo. Shows at 8:30 & 11. No credit cards

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/1, Bernard Marsh. 8/2, Jose Quinones, Linda Mironti. 8/3, Linda Haston. 8/4, Deb Howard; Tiffany. 8/5, Pat Tortorici; Nancy Timpanaro. 8/6, Cheryl Lodge; Mitchell Lester. 8/7, Judy Powers; The Deco Dents. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/1, Dill Jones. 8/2-6, John Eaton. 8/7, 8, Mike Abene. 8/9-13, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Callaway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Mon.-Fri., pianist-singer Michael Chimenti. Sat.-Sun., Bill Zefattino. Music from 6 to closing. AE, DC, MC, V

RADIO HIGHLIGHTS

Wed., Aug. 3

2:06/WQXR-AM/FM—Martinu: Sym #3.

3:00/WNCN—Mozart: Divertimento #3 in E-Flat (Vienna Phil. Wind Group)

WNYC—Dodge: Earth's Magnetic Field.

4:00/WNCN—Purcell: Trio Sonata #4 in d (C. Pini, Tunnell, A. Pini, Lester).

5:00/WNCN—Stravinsky: Sym in 3 Movements (C. Davis).

5:06/WQXR-AM/FM—Bach (arr. Harris): Fugue in g.

6:00/WNCN—Beethoven: Trio for Piano, Flute, & Bassoon in G (Rampal, Hongne, Veyron-Lacroix).

6:30/WNYC—Barber: String Qt (Cleveland).

7:00/WNCN—Leo: Cello Cto in A (Blees, Stuttgart Soloists).

7:06/WQXR-AM/FM—Telemann: Viola Cto in G.

8:00/WNYC—Schubert: Fantasy in f for Piano, 4 Hands.

9:00/WNCN—R. Strauss: Oboe Cto in D (Holliger/de Waart).

10:00/WNCN—Berlioz: Te Deum, Op. 22 (Johnson, Bartelink/Breda).

WNYC—Beethoven: Missa Solemnis (Bernstein). Simulcast with WNET-TV.

Thurs., Aug. 4

2:06/WQXR-AM/FM—Boccherini: La Musica Notturna di Madrid.

3:00/WNCN—Chopin: Piano Sonata #2 in b-flat, Op. 35 (Perahia).

WNYC—Vaughan Williams: Sinfonia Antartica (Boult).

4:00/WNCN—Scharwenka: Violin & Piano Sonata in b, Op. 110 (Zimansky, Klinckerfuss).

5:00/WNCN—Schubert: Sym #8 in b "Unfinished" (Beinum).

5:06/WQXR-AM/FM—Donizetti: Sextet from Lucia di Lammermoor.

6:00/WNCN—Reinecke: Flute & Piano Sonata in e, Op. 167 "Undine" (Baker, Vallecillo).

6:30/WNYC—Vaughan Williams: Sym #6 (Boult).

7:00/WNCN—Schuman: Sym #5 for Strings (Bernstein).

7:06/WQXR-AM/FM—Fauré: Nocturne #6 in D-Flat, Op. 63

8:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #10 (I Musici).

WNYC—Ravel: String Qt in F (Panocha Qt).

10:00/WNCN—Delius: Cello Cto (Du Pré/Sargent).

WNYC—Bartók: Songs (Kovacs, Fellegi).

11:00/WNCN—Haydn: Piano Trio in A (Beaux Arts Trio)

WNYC—Wilder: Clarinet Sonata (R. & A. Listokin).

Fri., Aug. 5

2:06/WQXR-AM/FM—Telemann: Horn Cto in D.

3:00/WNCN—Haydn: Piano Trio in G (Cortot, Thibaud, Casals).

WNYC—Messiaen: Vingt Regards sur l'Enfant Jesus (Serkin).

4:00/WNCN—Shostakovich: Piano Cto #2 in F, Op. 102 (Bernstein).

5:00/WNCN—Brahms: Variations & Fugue on a Theme by Handel, Op. 24 (Solomon).

5:06/WQXR-AM/FM—Borodin: Mazurka #2 from Petite Suite.

6:00/WNCN—C.P.E. Bach: Sym #2 in B-Flat (Malcolm/Marriner).

6:30/WNYC—Stravinsky: Sym in C (Ansermet).

7:00/WNCN—Thomas: Mignon: Connais-tu le Pays? (Supervia/Cloëz).

7:06/WQXR-AM/FM—Litolff: Cto Symphonique #4 in d.

8:00/WNYC—New Music FM: A Festival in 4 Movements.

9:00/WNCN—Chopin: Piano Cto #1 in e, Op. 11 (Perahia/Mehta).

10:00/WNYC—Rodgers & Hart: Theater Songs (Fitzgerald).

11:00/WNCN—Schubert: Qt #8 in B-Flat, Op. 168 (Amadeus String Qt).

Sat., Aug. 6

10:06 a.m./WQXR-AM/FM—Bach: Sym #4 in B-Flat. Op. 3.

11:00 a.m./WNCN—Schumann: Sym #2 in C, Op. 61 (Inbal).

12:00/WNCN—Myslivecek: Violin Cto in D (Prokop/Sádlo).

WNYC—Gershwin: Rhapsody in Blue (Bernstein).

1:00/WNCN—Ravel: Piano Cto in G (de Larrocha/Schwarz).

2:00/WNYC—Copland: Piano Qt (Cantilena Chamber Players).

2:06/WQXR-AM/FM—Gounod: Faust (Freni, Domingo, Allen, Ghiaurov/Prêtre).

3:00/WNCN—Tailleferre: Violin & Piano Sonata in c-sharp (Roche, Freed).

4:00/WNCN—Dvorák: Piano Qnt in A, Op. 81 (Sandor, Berkshire String Qt).

5:00/WNCN—Saint-Saëns: Violin Cto #3 in b, Op. 61 (Szeryng/Ramoortel)..

5:06/WQXR-AM/FM—Bartók: Vivace from Suite #1, Op. 3.

6:00/WNCN—Elgar: Enigma Variations, Op. 36 (Mehta).

7:00/WNCN—Jolivet: Chant de Linos (Jamet Qnt).

8:00/WNCN—Ginastera: Qt #2 (Juilliard String Qt).

WNYC—Brahms: Serenade in A (Bernstein).

9:00/WNCN—Gounod: Roméo et Juliette (Freni, Lublin, Corelli, Cardona, Depraz/Lombard).

9:06/WQXR-AM/FM—Haydn: Sym #88 in G (A. Davis).

Sun., Aug. 7

10:06 a.m./WQXR-AM/FM—Chopin: Piano Cto #2 in f, Op. 21.

11:00 a.m./WNYC—Cabezon: Organ Music (Ortiz).

12:00/WNCN—Suk: Fantastic Scherzo, Op. 16 (Belohlávek).

1:00/WNCN—Beethoven: Missa Solemnis, Op. 123 (Dunn, Brunssen, Henning, Berger/Shaw).

2:00/WNYC—Sibelius: Sym #7 (Davis).

3:00/WNCN—Boccherini: Sym #1 in D, Op. 12 (Leppard).

3:06/WQXR-AM/FM—Barber: Adagio for Strings.

4:00/WNCN—Bax: The Garden of Fand (Barbirolli).

5:00/WNCN—Vivaldi: Bassoon Cto in a (Laroque/Wallez).

6:00/WNCN—Cherubini: Qt #4 in E (Melos Qt of Stuttgart).

7:00/WNCN—Chaminade: Piano Trio #1 in g, Op. 11 (Macalester Trio).

7:06/WQXR-AM/FM—Weber: Clarinet Cto #1 in f.

8:00/WNCN—Shostakovich: Sym #13, Op. 113 "Babi Yar" (Petkov/Previn).

WNYC—Martin: Cto for 7 Winds, Strings, & Percussion (Dorati).

8:06/WQXR-AM/FM—Bellini: Norma (Caballé, Cossotto, Domingo/Cillario).

10:00/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Beaux Arts Trio).

WNYC—Geelhaar: "Lamina" for Trombone & Orch (Zender).

Mon., Aug. 8

2:06/WQXR-AM/FM—Bach: Suite #3 in D.

3:00/WNCN—Schumann: Canonic Etudes, Op. 56 (Ogdon, Lucas).

4:00/WNCN—R. Strauss: Oboe Cto in D (Black/Barenboim).

5:00/WNCN—Prokofiev: Piano Cto #5 in G, Op. 55 (Richter/Maazel).

5:06/WQXR-AM/FM—Brahms: Allegro Movement in c.

6:00/WNCN—Finzi: Grand Fantasia & Toccata for Piano & Orch (Katin/Handley).

6:30/WNYC—Barber: 2nd Essay for Orch (Golschmann).

7:00/WNCN—Brahms: Piano Trio #2 in C, Op. 87 (Serkin, A. Busch, H. Busch).

7:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #19.

8:00/WNCN—Holborne: Pavans & Galliards (Consort of Music).

WNYC—Ravel: Cto for the Left Hand (Entremont/Ormandy).

8:06/WQXR-AM/FM—Hummel: Piano Cto in a, Op. 85.

9:00/WNCN—Brahms: Sonata #3 in d, Op. 108 (Szeryng/Reiner).

9:06/WQXR-AM/FM—Brahms: Sym #2 in D, Op. 73.

11:00/WNCN—Mozart: Qnt in C (Graf, Heutling String Qt).

WNYC—Prokofiev: Cello Sonata (Clark, Schuldmann).

Tues., Aug. 9

2:06/WQXR-AM/FM—Bruckner: Sym #4 in E-Flat.

3:00/WNYC—Delius: A Mass of Life (Groves).

4:00/WNCN—Albéniz: Iberia, Book 4 (Eritaña, Block).

5:00/WNCN—Beethoven: Piano Sonata #3 in C, Op. 2, #3 (Ashkenazy).

5:06/WQXR-AM/FM—Grieg: Norwegian Rustic March from Lyric Suite.

6:00/WNCN—Berwald: Sym #5 in C "Singuliere" (Björlin).

6:30/WNYC—Narvaez: Lute Music (Bream).

7:00/WNCN—Casadesus: Violin & Piano Sonata #2 in A, Op. 34 (Francescatti, Casadesus).

7:06/WQXR-AM/FM—Thomas: Mad Scene (Act IV) from Hamlet.

8:00/WNCN—Bach: Cantata "Gott ist mein König" (Wiedl, Esswood, Equiluz, van der Meer, Visser/Harnoncourt).

WNYC—Schubert: Sym #6 (Schwarz).

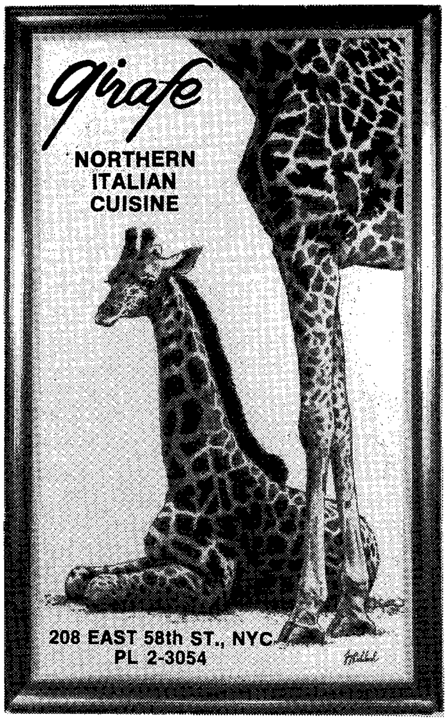
8:06/WQXR-AM/FM—Stravinsky: The Rite of Spring.

9:00/WNCN—Mozart: Variations on "Ah, vous dirai-je Maman" (Badura-Skoda).

10:00/WNYC—Poulenc: Tel Jour Telle Nuit (Kruysen, Richard).

11:00/WNCN—Spohr: Octet in E, Op. 32 (Consortium Classicum).

Unless otherwise indicated, all times are p.m. and all stations are FM.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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Wed/Last Tribes of Mindanao
Mon/**Movie:** A Challenge for Robin Hood
Tue/The Mouse and His Child
S Tue/**Movie:** Oliver Twist

6:30
2 4 News
5 Groovie Goolies
11 Krofft Superstars
H Thu/Little Orbit, the Astro Dog
Fri/Wild River

7:00
2 Morning News
4 Today
5 Spiderman
7 Good Morning America
9 Jimmy Swaggart
11 Great Space Coaster
H Wed/Magic Hosted by Shari Lewis
S Thu/My Mother Was Never a Kid

7:30
5 Popeye
9 Jim Bakker
11 Josie and the Pussycats
H Fri/**Movie:** Arthur
Tue/**Movie:** The Music Man
S Wed/**Movie:** The Pirate Movie
Mon/Jenny Koo Koo
Tue/Piece of Cake

8:00
5 Bugs & Porky
11 Tom and Jerry
H Wed/**Movie:** Looker
Thu/Video Jukebox
Mon/Stevie Nicks in Concert
S Thu/**Movie:** My Champion
Fri/Race for Your Life, Charlie Brown
Mon/**Movie:** Scrambled Feet
Tue/**Movie:** The Bad News Bears

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Superfriends
H Thu/Gabe Kaplan as Groucho

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
H Mon/P.T. Barnum and His Human Oddities

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Wed,Fri/Fraggle Rock
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 F Troop
H Wed/**Movie:** Arthur
Thu/**Movie:** Force 10 From Navarone
Fri/Howard Hughes
Mon/Hank Williams
Tue/**Movie:** Gregory's Girl
S Wed/**Movie:** The Great Caruso
Thu/**Movie:** The Toast of New Orleans
Fri,Tue/**Movie:** Her Twelve Men
Mon/**Movie:** Three Little Words
W Wed/**Movie:** Time Bandits
Thu/**Movie:** So Fine
Fri/**Movie:** Four Friends
Mon/**Movie:** Whoopee!
Tue/**Movie:** Hanky Panky

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Too Close For Comfort
9 News
H Fri/**Movie:** Barbarosa

11:30
4 Dream House
5 Midday
7 Loving
9 You Asked For It
11 Rhoda
H Mon/**Movie:** Mommie Dearest
Tue/Consumer Reports Presents

12 NOON
2 Tattletales
4 Facts of Life
7 Family Feud
9 11 News
H Wed/**Movie:** Firefox
Thu/**Movie:** Haywire
Tue/American Family Revisited: The Louds Ten Years Later
S Wed/**Movie:** The Bad News Bears
Thu/**Movie:** Morning's at Seven
Fri/Barry Manilow
Mon/**Movie:** Mommie Dearest
Tue/**Movie:** Breaking Away
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Little Princess (1939). Shirley Temple, Richard Greene.
Thu/**Movie:** The Virgin Queen (1955). Bette Davis, Richard Todd.
Fri/**Movie:** O.S.S. 117—Double Agent (1965). John Gavin, Curt Jergens.
Mon/**Movie:** Against All Odds (1969). Christopher Lee, Shirley Eaton.
Tue/**Movie:** The Westerner (1940). Gary Cooper, Doris Davenport.
H Fri/**Movie:** Gregory's Girl
W Vegetable Soup

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Bottom of the Bottle (1956). Van Johnson, Joseph Cotten.
Thu/**Movie:** Mr. and Mrs. Smith (1941). Carole Lombard, Robert Montgomery.
Fri/**Movie:** No Way Out (1950). Richard Widmark, Linda Darnell.
Mon/**Movie:** China Girl (1942). Gene Tierney, George Montgomery.
Tue/**Movie:** Buffalo Bill (1944). Joel McCrea, Maureen O'Hara.
H Tue/**Movie:** The Music Man
W Wed/**Movie:** Wrong Is Right
Thu/**Movie:** Sunday in the Country
Fri/**Movie:** Hanky Panky
Mon/**Movie:** The Kid From Spain
Tue/**Movie:** Lookin' to Get Out

1:30
2 As the World Turns

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
H Wed/**Movie:** Cold River
Fri/**Movie:** Mommie Dearest
Mon/**Movie:** Smokey and the Bandit
S Wed,Fri/Aerobicise
Tue/**Movie:** The Bad News Bears

2:15
S Mon/Aerobicise

2:30
2 Capitol
5 Popeye
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/Gabe Kaplan as Groucho
S Wed/**Movie:** The Pirate Movie
Thu/**Movie:** My Champion
Fri/**Movie:** Foul Play
Mon/**Movie:** Intruder in the Dust

3:00
2 Guiding Light
4 Wed-Fri/Personal & Confidential
Mon-Tue/Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tom and Jerry
W Wed/**Movie:** Million Dollar Hockey Puck
Thu/**Movie:** Body Heat
Fri/**Movie:** Nice Dreams
Mon/**Movie:** Safari 3000
Tue/**Movie:** Treasures of the Snow

3:30
5 Bugs & Porky
11 Scooby Doo
H Tue/Consumer Reports Presents

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** Kidnapped (1971). Michael Caine, Trevor Howard.
Thu/**Movie:** Bandolero (1968). Dean Martin, Raquel Welch.
Fri/**Movie:** The Four Feathers (1978). Beau Bridges, Robert Powell.
Mon/**Movie:** The Man Who Never Was (1956). Clifton Webb, Gloria Grahame.
Tue/**Movie:** 13 Rue Madeleine (1947). James Cagney, Richard Conte.
11 Pink Panther
13 Sesame Street (cc)
H Wed/The Cat in the Hat
Thu/Video Jukebox
Mon/**Movie:** A Challenge for Robin Hood
Tue/Video Jukebox
S Mon/**Movie:** Oliver Twist
Tue/Piece of Cake

4:30
4 More Real People
5 Gilligan's Island
7 People's Court
11 Mork and Mindy
H Wed/Fraggle Rock
Thu/Little Orbit, the Astro Dog
Fri/Wild River
Tue/The Mouse and His Child
S Wed,Tue/The Color of Friendship
Thu/My Mother Was Never a Kid
Fri/**Movie:** Black Beauty
W Wed/**Movie:** Safari 3000
Fri/**Movie:** Heavy Metal

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Magic Hosted by Shari Lewis
W Thu,Tue/**Movie:** Holy Terror
Mon/**Movie:** Kid Millions

5:30
13 Electric Company
H Fri/Fraggle Rock
S Wed/**Movie:** Challenge to Be Free
Thu/Lisa Makes the Headlines
Mon/**Movie:** Scrambled Feet
Tue/**Movie:** Firefox

Evening, August 3-5 and 8-9

Wed., Aug. 3

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Reading
21 Summer Bookwatch
31 Brooklyn College Presents
H **Movie:** Arthur

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
S **Movie:** The Bad News Bears
W **Movie:** Wrong Is Right

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 MacNeil/Lehrer
21 Woodwright's Shop
31 The Closing Door: U.S. Immigration Policy

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Fall Guy
9 **Movie:** A Funny Thing Happened on the Way to the Forum (1966). Zero Mostel, Phil Silvers. A Roman slave tries to gain his freedom.
13 National Geographic Special: Rain Forest
21 All Creatures Great and Small
31 Burglar Proofing
H **Movie:** Night Shift
N **Movie:** Brimstone & Treacle

8:30
2 Gloria
5 Carol Burnett and Friends
31 From Jumpstreet

9:00
2 **Movie:** Escape. Timothy Bottoms, Kay Lenz.
4 Facts of Life
5 Merv Griffin
7 The Hamptons
13 The Horror of It All
21 Monty Python
31 Videoville

S **Movie:** The Last American Virgin
W **Movie:** Summer Lovers

9:30
4 Buffalo Bill
21 Hitchhiker's Guide to the Galaxy

10:00
4 The Family Tree
5 11 News
7 Dynasty (cc)
9 Newark and Reality
13 Bernstein/Beethoven
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H Billy Joel
N **Movie:** The Fireman's Ball

10:30
9 Meet the Mayors
11 News
21 Good Neighbors
31 Other Vision, Other Voices
S Gallagher

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Inside Business Today
S Bizarre
W **Movie:** Tropic of Desire

11:15
N Berlin Alexanderplatz: Observations on Location

11:30
2 **Movie:** The Police Story (1973). Vic Morrow, Ed Asner.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Honeymooners
13 A Town Like Alice
21 Latenight
H **Movie:** Firefox
S **Movie:** Southern Comfort

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** Saint Jack

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** State Fair (1962). Pat Boone, Ann-Margret.
9 CNN News
W **Movie:** Time Bandits

1:00
5 Hogan's Heroes
9 Outer Limits
11 Twilight Zone

1:20
S **Movie:** Summer Lovers

1:30
4 11 News
5 Chico and the Man

1:35
H **Movie:** The House Where Evil Dwells

2:00
2 News
5 **Movie:** Casbah (1946). Tony Martin, Marta Toren. A gangster in hiding is hired by a beautiful woman.
9 Joe Franklin
11 Rookies

2:30
4 Mary Tyler Moore
W **Movie:** Foreplay

3:00
4 Mary Tyler Moore
9 **Movie:** Follow the Fleet (1936). Fred Astaire, Ginger Rogers. Two men join the Navy.
11 **Movie:** The Horse's Mouth (1958) Alec Guinness, Kay Walsh. Biography of Gulley Jimson, a British painter.
S **Movie:** The Last American Virgin

3:05
H **Movie:** Looker

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News
S The Color of Friendship
W **Movie:** The Dream Team

4:40
H **Movie:** Night Shift

5:00
11 Focus: N.J.

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News
S **Movie:** Challenge to Be Free

Thu., Aug. 4

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab
H P. T. Barnum and His Human Oddities
S **Movie:** Pygmalion

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
H **Movie:** Time After Time
W **Movie:** So Fine

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
31 History of the Jazz Piano

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Eye on Hollywood
9 **Movie:** The Last Shot You Hear (1969). Hugh Marlowe, Zena Walker. A marriage counselor refuses to give his wife a divorce.
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** Yojimbo
S What's Up America!

8:30
5 Carol Burnett
7 Too Close For Comfort
13 Sneak Previews
21 Under Sail
31 From Jumpstreet
W **Movie:** Winter of Our Dreams

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Reggie (cc)
13 Great Performances: Tinker, Tailor, Soldier, Spy
21 Sneak Previews
31 Marcel Marceau
H **Movie:** Force 10 From Navarone
S **Movie:** Outland

9:30
4 A Girl's Life
7 It Takes Two (cc)
21 This Old House

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Hispanic Horizons
13 Kennedy Center Tonight: Lionel Hampton and Friends
21 Long Island Speak-Out
31 Looking East
N **Movie:** Cutter's Way
W Rock 'N' Roll

10:30
9 New Jersey Report
11 News

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 **Movie:** The Trail of the Lonesome Pine (1936). Fred MacMurray, Henry Fonda.
21 Long Island Week
H **Movie:** Inglorious Bastards
S **Movie:** Pygmalion
W **Movie:** Emmanuelle in Soho

11:30
2 **Movie:** The Lindbergh Kidnapping Case (1976). Cliff de Young, Sian Barbara Allen.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight

12 **MIDNIGHT**
9 The Saint
11 Saturday Night
N **Movie:** Das Boot

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** Beach Ball (1965). Ed Byrnes, Robert Logan
W **Movie:** Body Heat

12:40
2 McCloud

12:45
H Gabe Kaplan as Groucho

1:00
5 Hogan's Heroes
9 World Vision Special
11 Twilight Zone
S Loving Friends & Perfect Couples

1:30
4 11 News
5 Chico and the Man
S A New Day in Eden

2:00
2 News
5 **Movie:** The Man I Love (1946). *Ida Lupino,* Robert Alda.
9 Joe Franklin
11 Rookies
S **Movie:** Double Exposure

2:15
H **Movie:** Cat People

2:30
4 Mary Tyler Moore
W **Movie:** Safari 3000

3:00
4 Mary Tyler Moore
9 **Movie:** Top Hat (1935). Fred Astaire, *Ginger Rogers.*
11 **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour. A photographer gets mixed up with organized crime.

3:30
4 Bob Newhart

3:35
S **Movie:** Outland

4:00
4 Here's Lucy

4:15
H **Movie:** *Time After Time*
W **Movie:** Lady of Camelias

4:30
4 News

5:00
11 *Biography*

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S **Movie:** Morning's at Seven

Fri., Aug. 5

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne and Shirley
13 Reading Rainbow
21 Summer Bookwatch
H Howard Hughes

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
S **Movie:** Race for Your Life, Charlie Brown
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
H **Movie:** Arthur
W **Movie:** Hanky Panky

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Music Video Party

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 **Movie:** Advise and Consent (1962). Henry Fonda, Charles Laughton. A U.S. president raises some eyebrows with the appointment of a new secretary of state.
11 **Baseball:** Yankees vs. Detroit Tigers
13 Washington Week in Review
21 Nature of Things
31 Latinos: A Growing Voice in U.S. Politics
N **Movie:** Honor Guard
S **Movie:** Arthur

8:30
5 Healthbeat
7 ABC Comedy Special
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Special:** Feel the Heat
13 Mama, I Can Hear You
21 **Movie:** Angel and the Badman (1947). John Wayne, Gail Russell.
31 Amanecer
H **Movie:** Body Heat
W **Movie:** Firefox

9:30
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 News
7 News Closeup
13 Faces of Medicine
31 Masterpiece Theatre: A Town Like Alice
N **Movie:** Hey Good Lookin'
S **Movie:** Foul Play

10:30
11 News
13 Native Americans

11:00
2 4 7 11 News
5 M*A*S*H
9 FM-TV
13 **Movie:** The Raven (1935). Boris Karloff, Bela Lugosi.
21 Long Island Week
H Billy Joel

11:10
W Leonard Report

11:30
2 **Movie:** Fighting Mad (1976). Peter Fonda, Lynn Lowry.
4 Tonight
5 **Special:** Frank Zappa
7 **Golf:** PGA Championship
11 Odd Couple
21 Latenight
W **Movie:** Linda

12 **MIDNIGHT**
7 Nightline
11 Honeymooners
N **Movie:** The Apple Game
S **Movie:** Firefox

12:30
4 Friday Night Videos
5 Mary Hartman, Mary Hartman
11 Saturday Night
H **Movie:** The Deer Hunter

1:00
5 Soul Train
7 New York Hot Tracks
9 Siloam Christian Mission
W **Movie:** Delicious

1:30
11 News

1:45
2 **Movie:** The Last of the Mohicans (1936). Randolph Scott, Binnie Barnes.

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:05
S **Movie:** Can You Keep It Up For a Week

2:30
5 **Movie:** She Done Him Wrong (1933). Cary Grant, Mae West. A spoof set in the Gay Nineties.
7 **Movie:** High Time (1960). Bing Crosby, Fabian.
W **Movie:** Heavy Metal

3:00
4 Mary Tyler Moore
9 Christian Children's Fund
11 Rodeo Superstars Championship

3:20
S **Movie:** Arthur

3:30
4 Mary Tyler Moore
9 Christian Children's Fund

3:35
2 **Movie:** Remember When (1973). Jack Warden, Nan Martin

3:45
H **Movie:** *Mommie Dearest*

4:00
4 Bob Newhart
9 Christian Children's Fund
11 Candid Camera

4:30
4 Here's Lucy
9 Christian Children's Fund
11 Abbott and Costello
W **Movie:** Hey Good Lookin'

5:00
4 News
11 Biography
S Barry Manilow

5:30
2 Public Hearing
11 Gigglesnort Hotel

5:35
9 **Movie:** Bring 'Em Back Alive (1932) Frank Buck.

Mon., Aug. 8

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.

SOLUTIONS TO LAST WEEK'S PUZZLES

S	E	C	O	N	D	B	A	S	E	■	W	E	E	D
P	■	L	■	E	■	E	■	A	■	■	■	V	■	I
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P	A	R	B	O	I	L	S	■	L	E	A	N	E	R
O	■	■	■	F	■	E	■	M	■	S	■	■	■	G
T	H	R	U	S	T	■	T	O	R	T	O	I	S	E
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O	■	E	■	■	■	S	■	A	■	O	■	D	■	T
G	O	D	S	■	T	E	R	N	S	N	E	S	T	S

S	C	E	N	T	■	L	E	A	F	■	P	E	T	R	I	■	C	A	B	S
C	O	C	O	A	■	O	R	D	E	■	A	R	I	E	S	■	A	G	R	A
A	N	O	L	D	R	O	O	S	T	E	R	I	N	V	A	N	N	U	Y	S
P	A	L	■	P	E	S	O	■	L	A	K	E	■	■	■	E	D	E	N	S
A	N	E	M	O	N	E	■	N	O	R	A	■	P	A	D	D	Y	■	■	■
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W	R	O	T	E	A	B	O	O	K	O	F	L	U	L	L	A	B	I	E	S
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I	L	L	E	A	R	N	M	U	L	T	I	P	L	E	A	W	A	R	D	S
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K	A	Z	O	O	■	■	■	T	A	L	C	■	A	H	E	M	■	E	A	U
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TELEVISION

11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 All About TV
H Hank Williams

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 News From City Hall
W News

6:45
31 City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
S What's Up America!
W **Movie:** Whoopee!

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Getting to Know Me
H Fraggle Rock

8:00
2 Square Pegs
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Pittsburgh Pirates vs. Philadelphia Phillies (at press time)
9 **Movie:** King Rat (1965). George Segal, Tom Courtenay. Explores the lives of American soldiers held as prisoners by the Japanese in WW2.
11 **Football:** Jets vs. Giants
13 Under Sail
21 Jacques Cousteau: The Unexpected Voyage of Pepito and Christobal
31 Youth Employment
H **Movie:** Outland
N **Movie:** Woodstock
S **Movie:** Mommie Dearest

8:30
2 Diner
4 Family Ties
5 **Special:** Jets '83: The Legend Continues
13 Training Dogs the Woodhouse Way
31 From Jumpstreet

8:45
W **Movie:** Roman Scandals

9:00
2 Tucker's Witch
4 **Movie:** The Prisoner of Zenda (1979). Peter Sellers, Elke Sommer.
5 Merv Griffin
13 Great Performances: Brideshead Revisited
21 Evening at Pops
31 Cityscope

9:30
31 Computer Programming

10:00
2 Cagney & Lacey
5 11 News
13 Magic of Dance
21 Kennedy Center Tonight: My Father, Stravinsky
31 Magic World of Marcel Marceau
H Stevie Nicks in Concert

10:15
S Gallagher

10:30
11 News
S Bizarre
W **Movie:** Mother's Day

11:00
2 4 7 News
5 M*A*S*H
9 To be announced
11 Odd Couple
13 Austin City Limits
21 Tony Brown's Journal
H Hank Williams
S **Movie:** Body and Soul

11:05
N **Movie:** Brimstone & Treacle

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight

12 **MIDNIGHT**
11 Saturday Night
13 Nonfiction Television
W **Movie:** Three Swedish Girls

12:30
4 1983 World Championships of Track and Field
5 Mary Hartman, Mary Hartman
7 **Movie:** Beat the Devil (1954). Humphrey Bogart, Jennifer Jones.
9 CNN News
H **Movie:** Cat People
N **Movie:** Hey Good Lookin'

12:40
2 **Movie:** Happily Ever After (1978). Suzanne Somers, Bruce Boxleitner.

12:45
S **Movie:** The Last American Virgin

1:00
5 Hogan's Heroes
9 Outer Limits
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man
W **Movie:** Kid Millions

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies

2:20
S What's Up America!

2:30
4 Mary Tyler Moore
H **Movie:** Outland

3:00
4 Mary Tyler Moore
9 **Movie:** Lost in the Stars (1974). Brook Peters, Melba Moore. Story of a black minister in Africa.
11 **Movie:** Salt in the Wound (1972). George Hilton, Klaus Kinski . A black American man befriends an Italian boy during W.W.2.
W The Dream Team

3:20
5 Off the Set
S **Movie:** Double Exposure

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** Summer Lovers

4:20
H P.T. Barnum and his Human Oddities

4:30
4 News

5:00
11 Biography
S Bizarre

5:30
4 Health Field
5 Christian Children's Fund
7 Richard Simmons
9 Morning Stretch
11 News
S Jenny Koo Koo

Tue., Aug. 9

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 Universe
H **Movie:** Gregory's Girl

6:30
5 Robin's Nest
11 Barney Miller
13 N.J. Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** The Lady of Camelias

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal
H Consumer Reports Presents

8:00
2 On the Road With Charles Kuralt
4 **Baseball:** Yankees vs. Toronto Blue Jays or L.A. Dodgers vs. Cincinnati Reds
5 PM Magazine
7 Hollywood, the Gift of Laughter, Part 2
9 **Movie:** The Internecine Project (1973). James Coburn, Lee Grant. A businessman plans a line of murders.
11 **Movie:** Almost Summer (1978). Bruno Kirby, Petronia Paley. High school teens end the term with a bang.
13 Nova
21 Great Railway Journeys of the World
31 People of the First Light
H **Movie:** The Music Man
N **Movie:** Saint Jack
S Best of the Big Laff Off

8:30
2 Our Times With Bill Moyers
5 Carol Burnett
31 From Jumpstreet

9:00
2 **Movie:** A Matter of Life and Death. Linda Lavin.
5 Merv Griffin
7 Three's Company (cc)
13 Lifeline
21 Masterpiece Theatre: A Town Like Alice
31 Currier & Ives
S **Movie:** Breaking Away
W **Movie:** Four Friends

9:30
7 9 to 5 (cc)
13 Lifeline
31 Wines What Pleasure

10:00
5 11 News
7 Hart to Hart (cc)
9 9 on N.J.
21 **Movie:** Stars and Stripes Forever (1952) Clifton Webb, Debra Paget.
31 Great Performances: Brideshead Revisited
N **Movie:** The Boat

10:30
9 N.J. People
11 News
13 Years of Darkness
H Inside Boxing

11:00
2 4 7 News
5 M*A*S*H
9 To be announced
11 Odd Couple
H **Movie:** Night Shift
S **Movie:** Outland
W **Movie:** Dracula

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight

12 **MIDNIGHT**
11 Saturday Night
13 Holocaust: Artists and Images

12:30
4 1983 World Championships of Track and Field
5 Mary Hartman, Mary Hartman
7 **Movie:** Beloved Infidel (1959). Gregory Peck, Deborah Kerr.
9 CNN News
N **Movie:** Bruce vs. Bill

12:40
2 McMillan & Wife

12:50
H American Family Revisited: The Louds Ten Years Later

1:00
5 Hogan's Heroes
9 World Vision
11 Twilight Zone
S Loving Friends and Perfect Couples
W **Movie:** Hanky Panky

1:30
4 11 News
5 Chico and the Man
S A New Day in Eden

1:50
H **Movie:** The Deer Hunter

2:00
2 News
5 **Movie:** The Barkleys of Broadway (1949).

Fred Astaire, Ginger Rogers. A Broadway couple breaks up and gets back together.
9 Joe Franklin
11 Rookies
S **Movie:** Firefox

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Mr. Emmanuel (1954). Jean Simmons, Greta Gynt. A Jewish teacher escapes Nazi Germany and goes to England.
11 **Movie:** The Daring Dobermans (1973). Charles Knox Robinson, Joan Caulfield. An Indian boy becomes attached to dogs trained to make a fortune.
W Best of Floyd

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** *Four Friends*

4:05
S Best of the Big Laff Off

4:30
4 News

5:00
11 Biography

5:05
H **Movie:** Heavy Metal

5:15
S The Color of Friendship

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, August 6-7

Sat., Aug. 6

6:00
2 Patchwork Family
4 Agriculture USA
5 Pattern For Living
11 News
H **Movie:** Time Bandits

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas

7:00
2 Captain Kangaroo
4 Infinity Factory
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy
S The Color of Friendship

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
H **Movie:** The Music Man
S **Movie:** This Could Be the Night

8:30
2 Pandamonium
4 Shirt Tales
5 America Works
7 Pac-Man/Little Rascals/Richie Rich
9 N.J. People
11 Essence
13 Mr. Rogers
31 Teaching Students With Special Needs

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 I Love Lucy
9 Nine on N.J.
11 Wall Street Journal Report
13 Sesame Street
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 The Heartbreak Turtle
31 Sonrisas
S **Movie:** Nana
W **Movie:** Roaming Wild

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H **Movie:** Firefox

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Programming for the Gifted

11:30
2 Bugs Bunny/Road Runner
13 Programming for the Gifted
S Hollywood

11:45
W **Movie:** C.B. Heroes

12 **NOON**
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
S **Movie:** The Bad News Bears

12:30
2 New Fat Albert Show
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Sports America
21 This Old House
H **Movie:** Looker

12:45
W **Movie:** Mommie Dearest

1:00
2 Blackstar
4 The Law Works
5 **Movie:** The Vengeance of Fu Manchu (1968). Christopher Lee, Tony Ferrer. Father-daughter duo plan a takeover of the local police.
9 Barbara Mandrell and the Mandrell Sisters
11 **Movie:** Amsterdam Connection. Chen Shing, Kid Sherrif. Prostitutes and smugglers hide behind the facade of a film company.
21 Victory Garden

1:30
2 Children's Film Festival
4 Baseball Bunch
7 Sha Na Na
13 Last Chance Garage
21 Square Foot Gardening

2:00
2 Kidsworld
4 Baseball Pre-Game Show
7 That's Hollywood
9 **Baseball:** Mets vs. Chicago Cubs
13 Square Foot Gardening
21 Woodwright's Shop
H Gabe Kaplan as Groucho
S **Movie:** Purlie

2:15
4 **Baseball:** Montreal Expos vs. Pittsburgh Pirates

2:30
2 Public Hearing
7 Greatest Sports Legends
13 Sneak Previews
21 Gourmet Cooking
31 Matinee at the Bijou

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Avenging Eagles. Kung fu adventure.
7 Wide World of Sports
11 **Movie:** Strike Force (1975). Cliff Gorman, Donal Blakely. A task force tracks organized crime.
13 National Urban League Conference '83
21 This Old House
W **Movie:** Heartaches

3:30
2 **Tennis:** U.S. Clay Court Championships
21 Victory Garden
H **Movie:** Time Bandits

4:00
13 Nova
21 Square Foot Gardening
31 Wines What Pleasure

4:30
7 **Golf:** PGA Tournament
9 CNN News
11 CHiPS Patrol
21 Woodwright's Shop
31 This Old House
S Hollywood

5:00
4 1983 World Championships of Track & Field
5 Mission: Impossible
9 Road to L.A.
13 America's Black Forum
21 Sesame Street
31 The Magic of Dance
S **Movie:** Breaking Away
W **Movie:** Oh God!

5:30
11 Star Trek
13 Open Mind
31 Lawmakers
H P.T. Barnum and His Human Oddities

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Saratoga
13 Lawmakers
21 Supersoccer
31 Searching

6:30
2 4 News
9 In Search Of
11 Dance Fever
13 Mainstream
31 European Television Service
H **Movie:** The Music Man

7:00
2 7 News
4 Prime of Your Life
5 Miller's Court
9 The Saint
11 Solid Gold
13 Inside Albany
21 Wall Street Week
31 Reading Rainbow
S **Movie:** The Bad News Bears
W **Movie:** Lookin' to Get Out

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 You Can Smell Forever Update
13 Agronsky and Company
21 Inside Albany
31 On the Cultural Side

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** Suddenly, Last Summer (1960). Elizabeth Taylor, Katharine Hepburn. A young woman is committed to a mental institution. Based on the play by Tennessee Williams.
7 T.J. Hooker (cc)
9 **Movie:** The Man in the Grey Flannel Suit (1956). Gregory Peck, Jennifer Jones. An unhappy executive reminisces about his days in the army.
11 **Baseball:** Yankees vs. Detroit Tigers
13 Search For the Nile
21 Lifeline
31 Sermons in Woods
N **Movie:** The Seven Samurai

8:30
4 Silver Spoons
31 From Jumpstreet

9:00
2 **Movie:** To be announced

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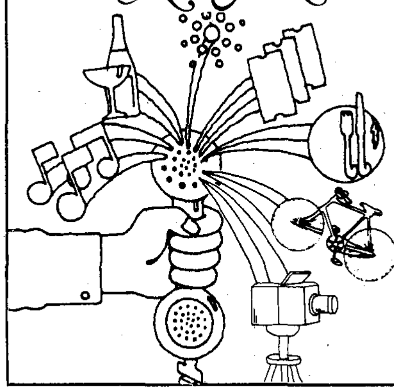

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4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre: Anna Karenina
21 Brideshead Revisited (cc)
31 N.Y.U. Broadcast Lab
H **Movie:** Firefox
S **Movie:** Night Shift
W **Movie:** Beach Girls

9:30
31 Kennedy Center Tonight: My Father Stravinsky

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
13 **Movie:** If I Had a Million (1932). W.C. Fields, Gary Cooper.
21 Great Railway Journeys of the World

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** The Heiress (1949). Olivia de Havilland, Montgomery Clift. A fortune hunter pursues a spinster.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
31 Music Video Party
H Over Here, Mr. President
S Bizarre
W **Movie:** Sex World

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Honeymooners
13 Great Performances: Tinker, Tailor, Soldier, Spy
H **Movie:** Heavy Metal
S **Movie:** Hit!

11:45
2 Sportspeople
7 **Movie:** The Greatest Show on Earth (1952). Charlton Heston.

12 MIDNIGHT
2 **Movie:** The Missing Are Deadly (1974). Ed Nelson, Leonard Nimoy.
9 Championship Wrestling
11 Laugh Trax
N **Movie:** Hit

12:30
W **Movie:** Tell Me a Riddle

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** House of Seven Corpses (1973). Faith Domergue, John Ireland. A deserted mansion becomes a movie set.
11 Best of the Midnight Special

1:05
H **Movie:** Looker

1:20
5 **Movie:** Emergency Room. Sarah Purcell, LeVar Burton. A former nurse returns to a hospital as an M.D.

1:38
2 Music Magic

1:50
S **Movie:** Southern Comfort

2:00
11 News

2:07
2 **Movie:** I Never Said Goodbye (1974). June Lockhart, Jack Stauffer.

2:30
4 Evening at the Improv
11 Solid Gold
W **Movie:** Holy Terror

2:40
H **Movie:** The Music Man

2:50
7 **Movie:** Doesn't Anyone Know Who I Am (1966). Kathryn Crosby, Cornell Wilde.

3:00
9 **Movie:** The Crimson Cult (1968). Boris Karloff, Christopher Lee. The residents of a hotel conduct Satanic rituals.

3:30
2 **Movie:** Nowhere to Hide (1977). Lee Van Cleef, Tony Musante.
4 Tomorrow's Music Today
11 **Movie:** The Last Lion (1975). Jack Hawkins, Karen Spies. A dying millionaire takes his final hunting trip to Africa.

3:40
S **Movie:** Breaking Away

4:00
4 Mary Tyler Moore
W **Movie:** Beach Girls

4:59
2 **Movie:** Pineapple Rose (1968). Mel Torme, Don Stroud.

5:00
11 Biography

5:15
H Over Here, Mr. President

5:30
11 Christopher Closeup
S **Movie:** Purlie

5:45
11 Davey and Goliath

Sun., Aug. 7

6:00
9 New Jersey Report
11 News
H Howard Hughes

6:30
2 Kidsworld
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 To be announced
11 Robert H. Schuller
H **Movie:** Cold River

7:30
4 Here's Lucy
5 Time for Timothy
7 This Is the Life
9 Jack Van Impe

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
S **Movie:** Black Beauty

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Sesame Street
H **Movie:** Time After Time

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Scalawag (1973). Kirk Douglas, Anne Down. A pirate and his young friends search for gold.
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Electric Company
S **Movie:** One on One
W **Movie:** Wrong is Right

10:30
2 Public Hearing
4 Visiones
7 Crisis Theatre
9 That's the Spirit
11 Pink Panther
13 Wild America

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Great Zoos of the World
H Video Jukebox

11:30
2 Face the Nation
4 Today in N.Y.
5 **Movie:** Tarzan and the Slave Girl (1950). Lex Barker, Denise Darcel. Our hero comes upon a disease-stricken village.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Dance With Me Henry (1956). Bud Abbott, Lou Costello. Two orphans are adopted by amusement park owners.
13 Great Zoos of the World
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 Mama, I Can Hear You
21 Last Chance Garage
H **Movie:** Force 10 From Navarone
S **Movie:** Pygmalion
W Lincoln Center

12:30
2 Lorne Greene's New Wilderness
7 Directions
21 Magic of Animal Painting

1:00
2 Battle of the Beat
4 The Lock and the Key
5 **Movie:** Phantom of the Rue Morgue (1954). Karl Malden, Patricia Medina. A psychopath and his fiancée plot a murder. Based on a tale by Edgar Allan Poe.
7 Like It Is
9 Outer Limits
11 Honeymooners
13 National Geographic Special: Rain Forest
21 Washington Week in Review
W **Movie:** Agency

1:30
2 **Tennis:** U.S. Clay Court Championships
11 This Week in Baseball
21 Wall Street Week

2:00
4 1983 World Championships of Track and Field
7 Eyewitness News Conference
9 **Baseball:** Mets vs. Chicago Cubs
11 **Baseball:** Yankees vs. Detroit Tigers
13 Great Performances: Brideshead Revisited
21 Sports America
H Howard Hughes
S **Movie:** The Great Caruso

2:30
5 **Movie:** The Sins of Rachel Cade (1961). Angie Dickinson, Peter Finch. Story of a nurse missionary in the Belgian Congo.
7 Insight Special

3:00
7 National Long Drive Championship
13 Magic of Dance
21 Six-Gun Heroes
H **Movie:** Time After Time
W **Movie:** Time Bandits

3:30
7 **Golf:** PGA Championship

4:00
2 Sports Sunday
4 Sportsworld
13 Wall $treet Week
21 **Movie:** The Gorilla (1939). The Ritz Brothers, Anita Louise.
31 Washington Week in Review
S **Movie:** Black Beauty

4:30
9 CNN News
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Bionic Woman
9 Those Amazing Animals
11 **Movie:** Anzio (1963). Robert Mitchum, Peter Falk.
13 Innovation
31 Inside Washington
H Video Jukebox
W **Movie:** Rock 'N' Roll

5:30
4 Al McGuire on Sports
13 Firing Line
21 Sneak Previews
31 Cityscope
H **Movie:** Cold River

6:00
2 4 News
5 **Movie:** March or Die (1977). Gene Hackman, Catherine Deneuve. An archaeological expedition is escorted from Paris to Morocco.
9 Road to L.A.
21 Numero Uno
31 All About TV
S **Movie:** One on One
W **Movie:** Just Tell Me a Riddle

6:30
2 4 News
13 Ireland: A Television History
21 Matters of Life and Death
31 Nuclear Newsreel

7:00
2 60 Minutes
4 Just a Little More Love
7 The Grinch Grinches the Cat in the Hat
9 The Saint
21 Inside Albany
31 Reading Rainbow

7:30
7 Banjo the Woodpile Cat
11 The Odd Couple
13 Creativity with Bill Moyers
21 Faces of Medicine
31 Jobman Caravan
H Fraggle Rock

8:00
2 Alice
4 **Movie:** All the President's Men (1976). Robert Redford, Dustin Hoffman.
5 **Movie:** Viva Las Vegas (1964). Elvis Presley, Ann-Margret. Two men fall in love with a swimming coach at the Grand Prix.
7 Matt Houston
9 Straight Talk
11 At the Movies
13 Survival Special
21 Murder Most English: The Unpleasantness at the Bellona Club
31 NAACP Convention
H S W **Movie:** The Best Little Whorehouse in Texas
N **Movie:** The Arena

8:30
2 One Day at a Time
11 Wall Street Journal Report

9:00
2 Jeffersons
7 **Movie:** The Brink's Job (1978). Peter Falk.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: A Town Like Alice
21 **Movie:** That Night in Rio (1935). Alice Faye. Don Ameche. Musical comedy of mistaken identities.
31 Amanecer

9:30
2 Newhart
9 World Tomorrow
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 The Good Neighbors
31 Crisis to Crisis
H **Movie:** Force 10 From Navarone
N **Movie:** Head
S Paper Chase—The First Year
W **Movie:** Night Shift

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Matters of Life and Death
31 Nuclear Newsreel
S **Movie:** The Postman Always Rings Twice

11:30
5 David Susskind
11 Honeymooners
13 Matinee at the Bijou

11:45
2 Sports Update
4 **Movie:** Getting Away With Murder (1976). Jon Voight, Jacqueline Bisset.
7 Sports Special

12 MIDNIGHT
2 **Movie:** My Name Is Nobody (1974). Henry Fonda, Terence Hill.
7 **Movie:** The Man (1971). Martin Balsam, James Earl Jones. When the president of the United States is killed, a black senator inherits the job.
9 **Movie:** Butley (1974). Alan Bates, Jessica Tandy. A professor has troubles with his wife, his male lover, and his teaching.
11 **Football:** Jets vs. Giants
H **Movie:** Time After Time
N **Movie:** The Fireman's Ball
W **Movie:** Foreplay

1:05
S **Movie:** Penitentiary 2

1:30
5 Moneyworks

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** Crossfire (1974). James Farentino, John Saxon. A cop goes undercover to break up a crime ring.

1:55
H **Movie:** Cold River

2:00
2 News

2:15
4 Visiones

2:30
9 **Movie:** Luther (1974). Stacy Keach, Patrick Magee. Biography of Martin Luther.

2:45
4 First Estate
S **Movie:** The Best Little Whorehouse in Texas

3:00
11 Rookies

3:15
4 News

3:30
H **Movie:** The Best Little Whorehouse in Texas

4:00
11 Candid Camera

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
H Video Jukebox
S **Movie:** My Champion

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Attractive Divorcee—Wishes to meet interesting man with good personality, sense of humor and is well educated. Phone. NYM Box 3038.

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Effervescent, Blue Eyed—Mid Westerner, 38, professional, seeks friendship of lean, dynamic, activist male. If unencumbered, successful, with need to unwind after 5, reply to NYM Box 2284.

Very Pretty Businesswoman—Romantic, feminine, and intelligent with warm personality and varied interests seeks a successful Jewish man between the ages of 40-55 who is bright, sensitive, attractive, emotionally secure and demonstrative. If it would be as unlikely for you to answer this ad as it is for me to write it, please reply with photo/phone. NYM Box 2286.

Stunning, Sensational—Single Jewish female, 26, seeks very attractive, tall Jewish male, 26-35, for romance. Photo, phone. NYM Box 2285.

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Attractive Male 22—Mature! 5'9", 175 lbs. seeks slim, petite, professional, financially secure woman, 25-40. Send photo/phone. My photo upon request. NYM Box 2269.

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Young Jewish Doctor—Married in name only. Fun loving, humorous, tender, seeks female counterpart for discreet "Liaisons Pour Amour". Phone and photo, please. NYM Box 2268.

Slim, 48 Male—Miserably married for years but who feels he tried hard. Successful, rewarding career but obligations prevent separation right now. Interests include music, walking, bridge or just talking over dinner. Need a female companion who can laugh at me, with me, and vice-versa. Feel idiotic but sane over this (how does one meet understanding and explain it's not a put-on?), so confidential correspondence and photo exchange seems best before meeting. NYM Box 2275.

Silk And Satin—Female, worldly, cultivated, 40's, with both polish and raw sensuality, has immeasurable love/sustenance to give affluent, virile, intellectual male of mettle, esprit, sophistication. To love, after the loving. NYM Box 2267.

Irish Male—33, 6'5", handsome, sensitive and caring seeking female 20-45 for true friend/lover. NYM Box 3037.

To The Texan—New York's just not the same without you. Country.

Single Italian Male—Seeks white lady 30-35, pleasant to talk with. Send photo/phone. NYM Box 2272.

White Male, 40—Morristown, NJ area seeks same for sharing and talking. NYM Box 2274.

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Strictly Personal ads are very effective for helping people meet people. Every week *New York* Magazine receives and forwards over 700 responses to those interested in love, marriage, romance, etc. If you haven't placed your **Strictly Personal** ad you're missing a great deal. **Effective with the September 5, 1983 issue Strictly Personal rates will change from $14.95 per line to $17.25 per line and the NYM Box charge will change from $10.00 to $11.50.** So stop procrastinating. Order your **Strictly Personal** ad now and meet your special person. Call 212-880-0734, or use the **Strictly Personal** Coupon on page 111 and mail to: Classified Department *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. All Ads accepted at the discretion of the publisher.

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Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. *All ads accepted at the discretion of the publisher. Larger sizes available in increments of* ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday)**. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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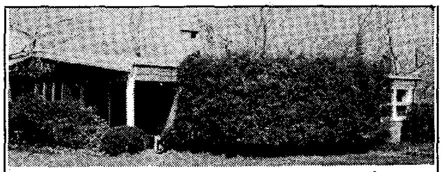

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Owner 201-383-9418

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 481

BY MARY ANN MADDEN

Basil was annoyed with her. (It is well known, even among the servants at Grangemere, that Basil is filthy when he is annoyed.) "Do stop that Neanderthal prattle," he implored. "What have I done?" asked Elsbeth, her hands fluttering to the cameo at her throat. "You looked out the window and remarked that it was raining puppies and kittens—that's what you did, you steaming nit. Have you no sense of the fitness of things—no sense at all?" Elsbeth shrank from his gaze.

Above, the beginning of a bad book—in this case, gothic/romance of the governess-on-the-moors school of writing. Competitors are invited to devise the opening paragraph for a work of fiction in any recognizable style (100 words or fewer).

Results of Competition 478, in which you were asked to define invented words containing the contiguous letters DGEB.

Report: Quel hodgéboozle. Virtually every third entry began with "FUDGE." Doubtless due to cocoamania, but who can say? Most popular: FUDGEBUDGET—Reaganomics. Then we found MADGEBATHS—manicurist's soaks. FRIDGEBINGE—midnight snacks. Doubtless due to colamania, or something of the sort. NUDGEBONE—elbow. PORRIDGEBURGLAR—Goldilocks. FRIDGEBUNNY—Alaskan Playboy hostess. LEDGEBIRD—pigeon. Doubtless due to cuckoomania, but much is not known. DODGEBOSS—1. Lee Iacocca; 2. T. Lasorda. PLEDGEBREAK—1. public-television annoyance; 2. a returned ring. BRIDGEBOOTY—orthodontist's portfolio. FRIDGEBEE—Siberian throwing disc. By the by, did you know that Wedgwood was spelled thus? As in judgment? No matter. Doubtless due to crockomania. As which of us is, from time to time, not?

First Prizes of two-year subscriptions to "New York" to:

FUDGEBURGER—two all-beef patties, chocolate sauce, lettuce, cheese, pickles, onions on a sesame-seed bun.
Shirley Boardman, Wayne, N.J.

CURMUDGEBUN—a pain in the ass.
Danial E. Weiss, N.Y.C.

CADGEBOOMERANG—street ploy, e.g., "No, sorry. How about you? Could you let *me* have a dollar?"
Vincent McCaddin, Allenhurst, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

LODGEBREAK—to house-train a beaver.
Don Lessem, Harvard, Mass.

TRUDGEBUNNY—march hare.
Marc Doyle, Burke, Va.

DGEBDGED—a tall, flightless bird.
Deborah Lapidus, N.Y.C.

And Honorable Mention to:

WEDGEBADINAGE—joking around with a piece of pie.
Gordon Ruiz, Santa Monica, Calif.

COOLIDGEBOWOUT—laconic refusal, e.g.. "I do not choose to run."
Gus Militar, West New York, N.J.

OLDGEBRA—opposite of new math.
Cookie Gray, Closter, N.J.

GRUDGEBOOK—enemies list.
William Kornbluth, Jackson, N.J.

FUDGEBUDGIE—Cadbury's new chocolate-covered parakeet.
Michael Di Gaetano, Beverly Hills, Calif.

TRUDGEBOARDS—walk-on.
Larry Hodges, Mitchellville, Md.

CASTERBRIDGEBOSS—Thomas Henchard.
Garrett Morgan, Springfield, Va.

BRIDGEBISCUIT—medieval cookie used for road tolls, as in ". . . and she'd cut your throat for a bridgebiscuit," Act II, Scene 2, Kyd's "The Hooter's Tragedy."
Barbara Thomas, Kew Gardens, N.Y.

JUDGEBOXER—punches pilate.
Jeanne White, Washington, D.C.

CDGEBAF—1. tuning for seven-stringed ukulele; 2. Sherlock Holmes's secret code breaker.
Bobby Hammack, Studio City, Calif.
sp. mention: J. Prahl, Painsesville, Ohio;
Margie Rothenberg, Merrick, N.Y.;
Jacqueline Fogel, Jamaica, N.Y.

COLLIDGEBRUT—wine popular in speakeasies, known in France as "Calvin."
David G. McAneny, Lansdowne, Pa.

TRUDGEBACK—player prone to the wide receiving of fifteen-yard penalties.
Paul Weiss, Washington, D.C.

SMUDGEBOHEMIAN—spot Czech.
Casper Morgan, Springfield, Va.

DADGEBRIT—mild epithet popularized by Gabby Hayes.
Bob Buege, Greenfield, Wis.

BRIDGEBRIDGE—card game matching Mimi Sheraton and Bebe Rebozo against Zsa Zsa Gabor and Boom Boom Mancini.
Brenda Gustin, N.Y.C.

DODGEBULL—toreador.
Maria Giordano, Florence, Ala.

FUDGEBALL—1. impediment in throat of a cat with a sweet tooth; 2. annual dance sponsored by the Liars Club.
Seymour Steinhardt, Little Falls, N.J.

PORRIDGEBOWL—post-season football game featuring the Chicago Bears.

SMUDGEBILL—spot check.
Marc Doyle, Burke, Va.

DODGEBILL—1. deadbeat; 2. filibuster.
Bill Harriman, Lawrenceville, Ga.

OAKRIDGEBOYS—country-music group who popularizes the refrain, "oom pah pah mao mao."
Jennifer Pozner, Brooklyn

FUDGEBLUDGEON—assault with a deadly confection.
Karen Abbott, Gerard Ilaria, N.Y.C.

GADGEBOOSTER—a Kazan fan.
Saul Kahan, Los Angeles, Calif.
similarly: J. Speer, N.Y.C.;
Robert McCaddin, Allenhurst, N.J.;
Stanley Babich, Orangeburg, N.Y.;
Jan Leighton, N.Y.C.

FUDGEBENEVOLENCE—sweet charity.
Karen Bracey, Burke, Va.

JUDGEBUFFOON—court jester.
Trevor Tutt, Duncanville, Tex.

ABRIDGEBOOT—1. low overshoe; 2. edited version of German submarine film.
Oscar Weigle, Whitestone, N.Y.

BUDGEBUDGE—winner of two (2) Mary Hartman Celebrity Tennis Tournaments.
Roger Baumgarten, Brooklyn

JUDGEBUG—legal wiretap.
Ralph Loffreso, Murfressboro, Tenn.

CAMBRIDGEBUMS—Harvard beats.
Ellen Goldman, N.Y.C.

DRIDGEBUL—balloon piloted by a slow captun.
Michael J. Austin, Enfield, Conn.

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GRUDGEBOOZE—absinthe of malice.
Chris Doyle, Burke, Va.

DODGEBULLET—game of "chicken" as played in Kansas frontier town.
John Raymond, Jr., Tampa, Fla.

CADGEBADGE—panhandler's license.
Ben Gottlieb, McLean, Va.

BRIDGEBARDOT—span from LeHavre to Brest.
Cassie Tully, Spring Valley, N.Y.

FRIDGEBLODGE—food item so long ignored as to become unidentifiable. *Synonym:* leftever.
Anne Brett, Los Angeles, Calif.

WEDGEBOBBER—Dorothy Hamill's hairstylist.
John Felmet, Wintersville, Ohio

LODGEBROTHERS—inn mates.
Rachel Hathcock, Woodbridge, Va.

MIDGEBOEUF—*Old Fr.:* calf.
Daniel Thomas, Beverly Hills, Calif.

LEDGEBANTER—light conversation with a C.P.A.
Grace Katz, Rutland, Vt.
similarly: Albert J. Magee, Fair Lawn, N.J.

ABRIDGEBUILDER—*Reader's Digest* editor.
John Baranowski, Englewood, N.J.

BUDGEBUMBLER—1. one who makes meager humming sounds; 2. an inept cheerleader.
George Hoye, N.Y.C.

SMUDGEBILLIARDS—dirty pool.
J. Bradley, New Bedford, Mass.
sp. ment.: Frances McHale, Brooklyn

DODGEBLINI—sophomoric Russian roulette.
Walter McCaddin, Allenhurst, N.J.

FUDGEBLESSING — grace said before dessert.
Dodi Schultz, N.Y.C.

ZADGEBER—1. a native of the central Yugoslavian village of Zadgeb; 2. *colloq.* a person having dirty fingernails.
Richard Grayson, Davie, Fla.

JUDGEBALLAD—the song of Solomon.
Allison Staff, Plymouth, Mass.

SLUDGEBUCKLER—slow-paced pirate movie.
Kevin B. Robinson, N.Y.C.

HEDGEBROKERS—Merrill, Lynch, Pierce, Fenner & Short.
Paul Giordano, Florence, Ala.

COMPJUDGEBESEECHMENTS—postcards only pleas.
Adam Doyle, Burke, Va.

Competition Rules: One entry only should be sent to Competition Number 481, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by August 12. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 3 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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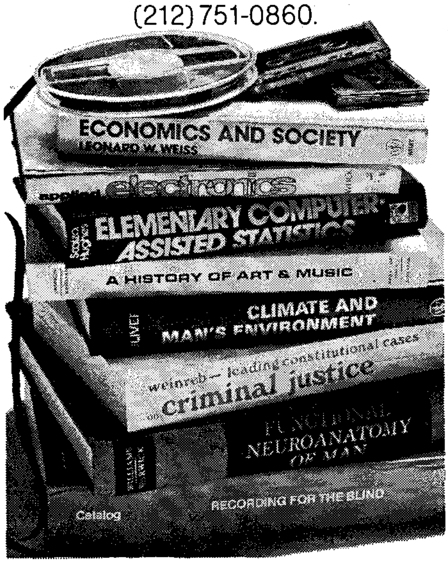
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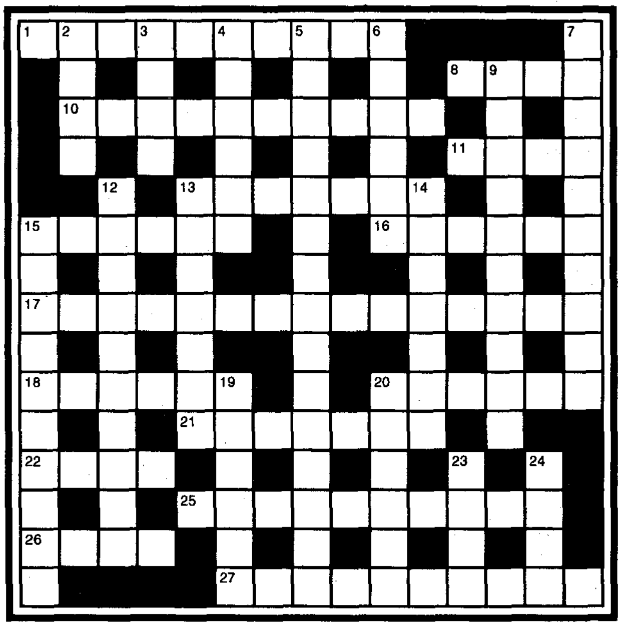
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Birds which discover their food in enclosed pieces of ground. (10)
8 Light which makes animals retreat. (4)
10 The charlatan has to climb the eastern shore. (10)
11 Occasion recorded in a back issue. (4)
13 Fellow with broken leg and with projecting rib. (7)
15 Island four back and capable of surviving. (6)
16 Covered with grass in which to breed edible creatures. (6)
17 Thoroughly bad, but taking a row to heart. (6, 2, 3, 4)
18 It provides protection from sun but you needed something on the front for sunrise. (6)
20 Game in which you give wrong return to a cross. (6)
21 Distressed and so diverge wildly. (7)
22 One embraced by a young man and seduced. (4)
25 Settle area to be developed for property. (4, 6)
26 Naturalness of the unchanging Orient? (4)
27 Dead in wars unhappily are those of a pre-war generation. (10)



Down

2 Doctrines which all end the same way. (4)
3 Praise a church leader. (4)
4 A lute if broken is useless. (6)
5 Bird and jolly character come together in spirit. (5, 10)
6 This entertainer is a scorcher. (6)
7 Short day too long for the lonely? (10)
9 Part of contest after sceonds are up? (5, 5)
12 Where you can get free teas inside. (4, 6)
13 Taking a quick run because fine leg has been moved. (7)
14 Permit to be in action although cancelled. (7)
15 Where everything about one is in poetry. (10)
19 Place which sounds fat. (6)
20 Vice having been banished, the crocks present a problem. (6)
23 Language made up by a friend and me. (4)
24 Low average. (4)

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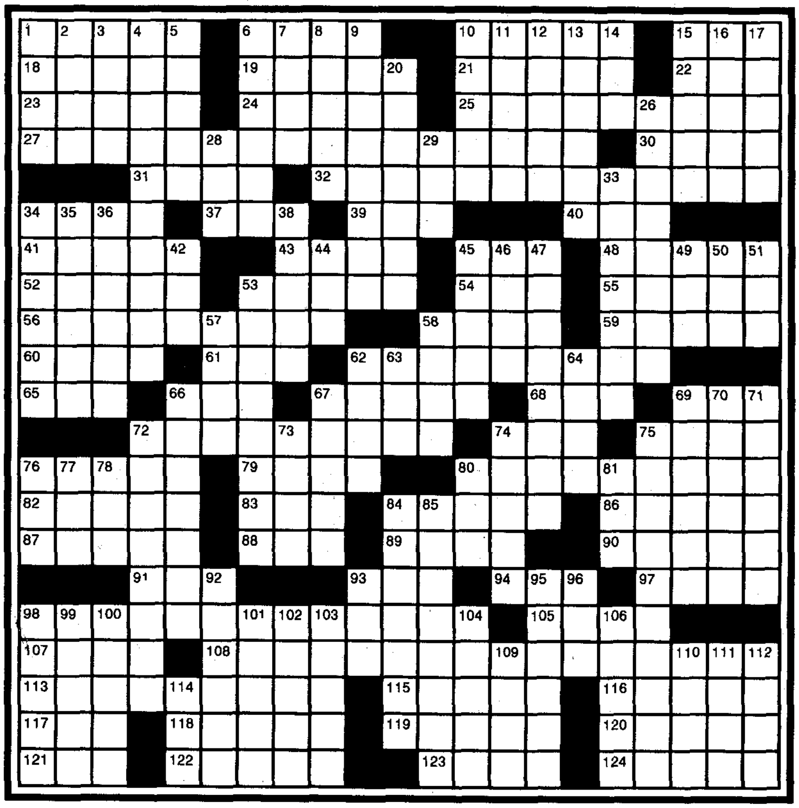
'GUIDE FOR THE LAZY': 'CUE CROSSWORD'/ By Maura B. Jacobson

Across

1 "So You Want to —— Band"
6 Hallucinogen, for short
10 Having wings
15 Algonquian Indian
18 Up and about
19 Praise to the skies
21 Fruit utensil
22 The lot
23 Quemoy's neighbor
24 River near Corning
25 Large spider
27 For lazy dialers
30 Mideast gulf
31 Architectural feat of China
32 For lazy drivers
34 Capitale of 116-Across
37 Was introduced
39 Andy Gump's wife
40 P.T.A. person
41 Like Kong
43 Egyptian sun disk
45 Start of a cheer
48 Horse fathers
52 Suitable position
53 Just managing, with "out"
54 McMahon and Muskie
55 Places for braces
56 For lazy bakers
58 Parisian airport
59 Dissertation
60 Relative of a via
61 Army cops, familiarly
62 For a lazy golfer: var.
65 Pasha of the past
66 Crankcase contents
67 Chamonix's monts
68 5th C. invader
69 Chevron-wearer: abbr.
72 For lazy cooks
74 Balloon filler
75 Picnic ham
76 Shaping machine
79 Ancient Galilee town
80 For a lazy climber
82 Gather, in sewing
83 "—— Gotta Be Me"
84 Hazards for Hogan
86 Dancer Feld
87 Records, in a way
88 Cowpoke's nickname
89 Hound's quarry
90 Music for a film
91 Vowel sequence
93 French worm
94 Carp (at)
97 U.N. member
98 For a lazy brewer
105 Coin for Khomeini
107 Heredity factor
108 For a lazy timekeeper
113 Round Table V.I.P.
115 Roi's mate
116 Europe's "boot"
117 Symbol of royalty
118 Intrepid
119 —— Park, Colo.
120 Rolling stone
121 C.I.A.'s predecessor
122 Dutch painter
123 "Take Her, —— Mine"
124 Feel one's way

Down

1 End-table item
2 Biblical twin
3 Lawyers: abbr.
4 For a lazy scullion
5 W. of Curaçao
6 True grit
7 Ramp sign
8 Brownstone steps
9 Surname
10 Man of parts
11 Bank transactions
12 Court decree
13 Needled
14 Sea eagle
15 —— Arabia
16 Burns's partner
17 Trolley sound
20 Crested bird
26 Last to arrive
28 Einstein's birthplace
29 Biddy
33 Part of E.S.T.
34 Like old butter
35 Narcotic
36 Memorable mouse
38 Appropriates
42 —— and haw
44 Opposite of 'taint
45 Roundup groups
46 In a lazy way
47 Clairvoyants
49 In medias ——
50 Schedule letters
51 Short of
53 Clearly stated
57 Class of ammonia compounds: var.
58 Lyrical literature
62 Durrell heroine
63 Spring mo.
64 Mystique
66 Abroad, British style
67 Supplementary structure
69 Barbecue sites
70 Bowls over
71 39th President
72 Promise harm
73 Basilica area
74 Poplar
75 For a lazy reckoner
76 D-Day boat
77 Cry of discovery
78 Tout's offering
80 Sense of pitch
81 Juan- —— -Pins
84 The fat is in ——
85 Sparsity
92 Put between
93 Ex-G.I.'s org.
95 "Gunsmoke" star
96 Band engagement
98 Home for Nanook
99 Approaches
100 High-hats
101 Weblike tissues
102 Garlic unit
103 Many a time
104 Jean Stapleton role
106 In flight
109 Kin of curare
110 "—— Shanter"
111 Applaud
112 Jekyll's alter ego
114 One of the networks



Solutions to last week's puzzles appear on page 104.

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This Celebrated Gin is
Distilled according to the Original Formula of
SIR ROBERT BURNETT & Co. LTD.
LONDON W.1. ENGLAND
Distilled and Bottled by the
SIR ROBERT BURNETT CO.
BALTIMORE, MD. • 80 PROOF • 750 ML
100% GRAIN NEUTRAL SPIRITS

BURNETT'S BRIDGES THE GIN GAP.

British Taste. American Price.

Burnett's. The Gin that outsells Beefeater and Tanqueray combined, in England. Made here as well on an imported Coffey still, from Sir Robert Burnett's centuries-old British formula. To let Americans add the same clean, classic British taste to their Gin drinks—at a less-than-British price.

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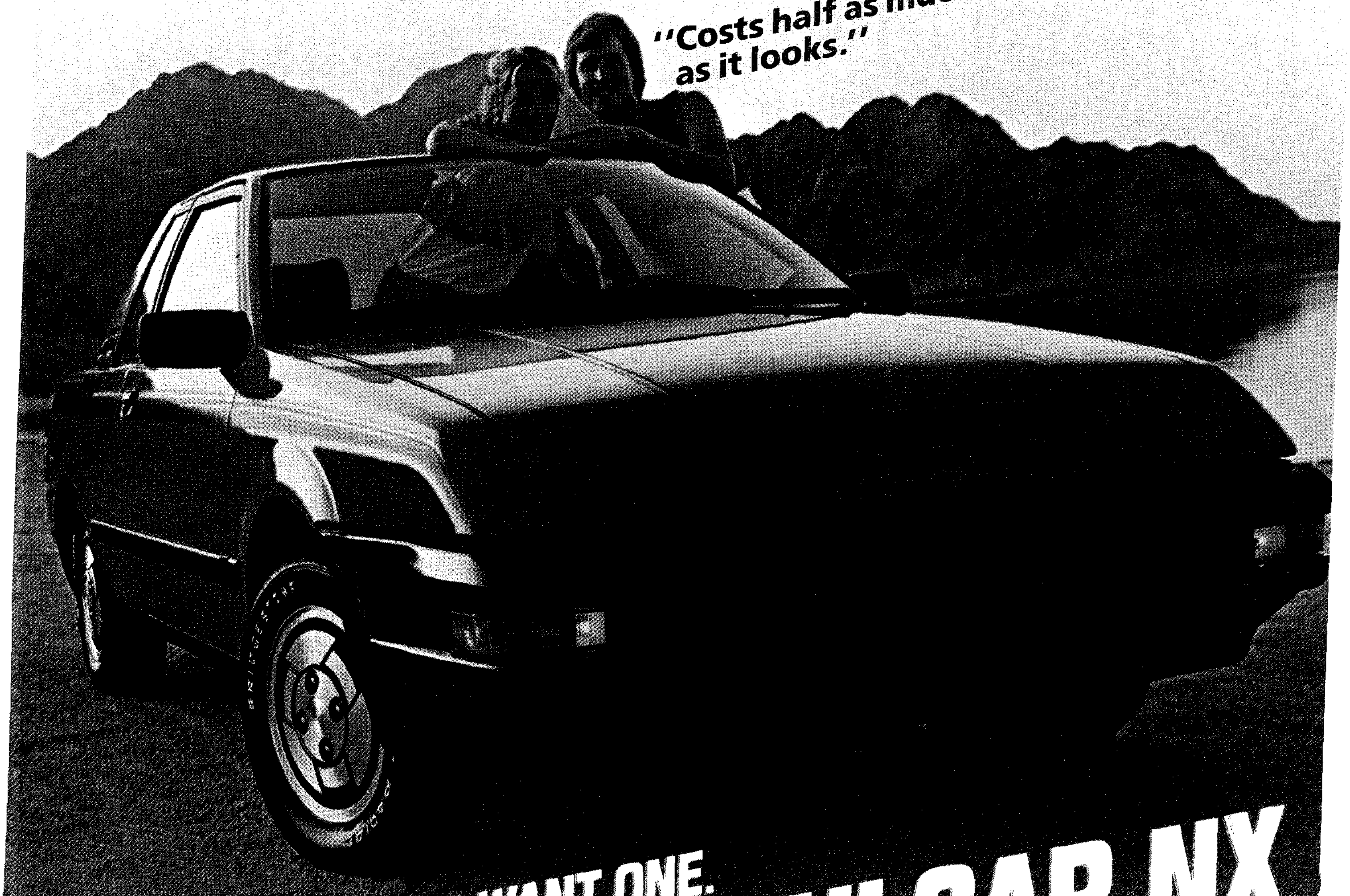

"Costs half as much as it looks."

BET YOU'RE GONNA WANT ONE.

NEW NISSAN PULSAR NX

AT YOUR DATSUN DEALER

BET YOU'RE GONNA WANT THIS STYLING.

The shape is pure stiletto with a wind-piercing drag co-efficient of 0.37. The grille, slit-vented. Headlights, retractable. These are lines you'll look at twice.

BET YOU'RE GONNA WANT THIS ROOM.

Because the Nissan Pulsar NX is front-wheel drive, with a transverse-mounted engine, you'll get more traction under the wheels and more room over them. (Even in the back seat.)

BET YOU'RE GONNA WANT THIS MILEAGE.

A sporty new OHC engine delivers economy without sacrificing performance. You've never seen mileage like this with styling like this.

50 EST HWY MPG **35** EPA EST MPG

Use EPA estimated mpg for comparison with standard 5-speed. Actual mpg may differ depending on speed, trip length and weather. Hwy mpg will probably be less. California EPA EST. 52 35

BET YOU'RE GONNA WANT THIS PRICE. $7399*

Just over seven thousand for a car that looks like a million. Five-speed overdrive, sun-roof, four-speaker stereo, power rack-and-pinion steering, hidden halogen headlights, all standard.

BET YOU'RE GONNA WANT THIS QUALITY.

The Nissan Pulsar NX is quality-built by Nissan Motor Co., Ltd., the most demanding experts in the world. You're not just driving our car, you're driving our reputation.

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*Mfr's sug. retail price, excluding tax, title, license and destination charges. Price does not include optional wheels and sport striping.